

# THE DIAPASON

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## JERUSALEM WILL HAVE FOUR-MANUAL FROM U. S.

## AUSTIN FOR HISTORIC CITY

Instrument of Forty-four Ranks of Pipes Will Be Placed in the Y. M. C. A. Auditorium—Gift of Juilliard Foundation.

Jerusalem is to have an American four-manual organ—which is a statement containing elements of decided news value. The instrument will be built by the Austin Organ Company at its Hartford factory and is to be installed in the new Y. M. C. A. auditorium of the historic Palestinian city. It is a gift to the Y. M. C. A. from the Juilliard Musical Foundation of New York.

Completion of the organ is set for the first of September and it probably will be installed during July and August. As it takes almost a month for the organ to reach Jerusalem from New York City, it will leave New York the early part of June.

There will be forty-four sets of pipes constituting the resources of the Jerusalem organ. Following is the stop specification of the instrument:

**GREAT ORGAN.**  
 Double Open Diapason, 16 ft., 61 pipes.  
 First Open Diapason, 8 ft., 61 pipes.  
 Second Open Diapason, 8 ft., 61 pipes.  
 Wald Flöte, 8 ft., 61 pipes.  
 Dulciana, 8 ft., 61 pipes.  
 Octave, 4 ft., 61 pipes.  
 Flute, 4 ft., 61 pipes.  
 Twelfth, 2½ ft., 61 pipes.  
 Fifteenth, 2 ft., 61 pipes.  
 Tromba, 8 ft., 61 pipes.  
 Clarion (extended Tromba), 4 ft., 12 pipes, 49 notes.

\*Enclosed in Choir expression box.

**SWELL ORGAN.**  
 Bourdon, 16 ft., 73 pipes.  
 Open Diapason, 8 ft., 73 pipes.  
 Gedekkt, 8 ft., 73 pipes.  
 Octave, 4 ft., 73 pipes.  
 Salicional, 8 ft., 73 pipes.  
 Voix Celeste, 8 ft., 73 pipes.  
 Aeoline, 8 ft., 73 pipes.  
 Unda Maris, 8 ft., 73 pipes.  
 Flute, 4 ft., 73 pipes.  
 Piccolo, 2 ft., 61 pipes.  
 Mixture, 4 ranks, 305 pipes.  
 Double Trumpet, 16 ft., 73 pipes.  
 Cornopean, 8 ft., 73 pipes.  
 French Trumpet, 8 ft., 73 pipes.  
 Clarion (extended French Trumpet), 4 ft., 12 pipes, 49 notes.

Vox Humana (separate chest, box and tremolo), 8 ft., 73 pipes.

**CHOIR ORGAN.**  
 Concert Flute, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Flute, 4 ft., 73 pipes.  
 Orchestral Oboe, 8 ft., 73 pipes.  
 Clarinet, 8 ft., 73 pipes.  
 English Horn, 8 ft., 73 pipes.  
 Celesta, 61 bars.

Tremolo.

**ECHO ORGAN.**  
 Echo Dulciana, 8 ft., 73 pipes.  
 Unda Maris, 8 ft., 73 pipes.  
 Cor de Nuit, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.

Vox Humana (separate chest, box and tremolo), 8 ft., 73 pipes.

Chimes, 25 tubular bells.

Tremolo.

**PEDAL ORGAN.**

Diapason (lower octave stopped), 32 ft., 12 pipes, 20 notes.

Diapason (large), 16 ft., 32 pipes.

Bourdon, 16 ft., 32 pipes.

Echo Bourdon (from Swell), 16 ft., 32 notes.

Gedekkt (from Swell), 8 ft., 32 notes.

Octave (from Great), 8 ft., 32 notes.

Double Trumpet (from Swell), 16 ft., 32 notes.

Trombone, 16 ft., 22 pipes.

Tromba (extended Trombone), 8 ft., 12 pipes, 20 notes.

**Haydn Program by Dickinson.**

A Haydn program was given at the Friday noon hour of music March 4 at the Brick Presbyterian Church, New York, in recognition of the bi-centenary of the composer's birth. The soloists were Mary Ledgerwood, contralto; Mildred Dilling, harpist, and Dr. Clarence Dickinson. Bach's "Passion According to St. John" was sung on Sunday afternoon, March 6, under the direction of Dr. Dickinson. On March 13 Bach's "St. Matthew Passion" was sung.

Charles H. Doersam, Selected for A. G. O. Warden



**CHARLES HENRY DOERSAM,** F. A. G. O., who has been nominated for warden of the American Guild of Organists, subject to the vote of the membership this spring, has as a background a distinguished record of attainment as an organist and musical educator and holds high positions as an active church player and as a member of the faculty of Columbia University. Apparently he has avoided the glare of the limelight and his ear has been too sensitive to enjoy the trumpet's blare; as a consequence his name is not as well known to organists throughout the land and among the chapters of the Guild as it would otherwise probably be. Those close to him and thoroughly familiar with his ability predict that his administration will be one of marked benefit to the A. G. O.

Mr. Doersam was born Sept. 29, 1878, at Scranton, Pa., the son of Philip and Elizabeth (Schlager) Doersam. His musical education was received in Scranton, New York and Boston, and later in Leipzig. He was graduated from the New England Conservatory of Music with the highest honors in the class of 1909 and afterwards was appointed to the faculty of that famed school. His early Scranton teachers were Salome Becker and J. M. Chance in piano and organ and Theodore Hemmerling in theory. In New York he studied piano under August Spanuth, organ with Samuel P. Warren and theory with Percy Goetschius. In Boston Wallace Goodrich was his organ

preceptor and George W. Chadwick taught him theory. In Leipzig, at the Royal Conservatory, he studied piano under Karl Beving and theory under Dr. Gustav Schreck.

From Boston Mr. Doersam moved to New York to be a member of the faculty of Columbia University, where he teaches organ and is organist and director at the Rutgers Presbyterian Church and the Park Avenue Synagogue. Mr. Doersam has given many recitals in the East and played at the convention of the N. A. O. last year. For a number of years he has conducted a course in organ interpretation and music appreciation at Columbia. He is an examiner in organ playing of the Guild in New York and in recent years has been a judge of the organ competition at Yale University. In 1914 he passed the fellowship examination of the A. G. O. He is also one of the winners of the Clemson prize for the best anthem submitted in a Guild competition. From 1904 to 1907 he conducted the Scranton Symphony Orchestra.

Mr. Doersam is permanent secretary of the St. Wilfrid Club and a member of the Faculty Club of Columbia University. He is a member of Phi Mu Alpha (Sinfonia) and Pi Kappa Lambda fraternities.

Mr. Doersam married Miss Mary Davenport and they have two children—Philip, 15 years old, and Charles Henry, Jr., 10. The family home is at Palisade, N. J.

### Program by Boyd's Cecilia Choir.

The Cecilia, the choir of the Western Theological Seminary at Pittsburgh, presented a program of church music in the seminary chapel March 7. Bach's cantata "Bide with Us" and unaccompanied anthems by Bortniansky, Ernest

Austin, Rimsky-Korsakoff, Rachmaninoff and Tschaikowsky made up the list. This choir, under the direction of Charles N. Boyd, is celebrating its twentieth year at the Monday night seminary services and its twenty-ninth presentation of unaccompanied music.

## LARGE ORGAN FOR FINE PITTSBURGH CHURCH

## BUILDING GIFT OF MELLONS

Aeolian-Skinner Four-Manual of Large Proportions for Splendid New East Liberty Presbyterian Edifice.

A splendid new edifice being erected for the East Liberty Presbyterian Church in Pittsburgh, the gift of Andrew W. Mellon, United States ambassador to Great Britain and formerly Secretary of the Treasury, and his brother, R. B. Mellon, will have a large organ which is under construction at the factory of the Aeolian-Skinner Organ Company in Boston. The church is being built to the design of Ralph Adams Cram. The architecture is Gothic and the church will have cathedral-like proportions.

The new organ will be a large four-manual instrument divided between two chambers, having openings into the chancel and transepts respectively. There is also to be a two-manual and pedal echo-antiphonal organ, to be placed at the west end of the church.

The complete specification, which follows, was drawn up by William E. Zech of the Aeolian-Skinner Organ Company in consultation with the organist, William Wentzell:

### GREAT ORGAN.

Diapason, 16 ft., 61 pipes.  
 Bourdon (Pedal ext.), 16 ft., 17 pipes.  
 First Diapason, 8 ft., 61 pipes.  
 Second Diapason, 8 ft., 61 pipes.  
 Third Diapason, 8 ft., 61 pipes.  
 Gemshorn, 8 ft., 61 pipes.  
 Claribel Flute, 8 ft., 61 pipes.  
 Quint, 5½ ft., 61 pipes.  
 Octave, 4 ft., 61 pipes.  
 Principal, 4 ft., 61 pipes.  
 Flute, 4 ft., 61 pipes.  
 Tenth, 3 1/5 ft., 61 pipes.  
 Twelfth, 2 2/5 ft., 61 pipes.  
 Fifteenth, 2 ft., 61 pipes.  
 Harmonies, 5 rks. (15, 17, 19, 21, 22), 305 pipes.  
 \*Plein Jeu, 3 to 6 rks., 268 pipes.  
 \*Contra Tromba, 16 ft., 61 pipes.  
 \*Tromba, 8 ft., 61 pipes.  
 \*Octave Tromba, 4 ft., 61 pipes.  
 Harp and Celesta, 61 notes.  
 Chimes, 25 tubes.

\*In separate box; high pressure.

### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
 Diapason, 8 ft., 73 pipes.  
 Geigen Diapason, 8 ft., 73 pipes.  
 Rohrflöte, 8 ft., 73 pipes.  
 Flute Celeste, 8 ft., 61 pipes.  
 Flauto Dolce, 8 ft., 73 pipes.  
 Gamba, 8 ft., 73 pipes.  
 Gamba Celeste, 8 ft., 73 pipes.  
 Salicional, 8 ft., 73 pipes.  
 Voix Celeste, 8 ft., 73 pipes.  
 Octave, 4 ft., 73 pipes.  
 Flute Triangulaire, 4 ft., 73 pipes.  
 Piccolo, 2 ft., 61 pipes.  
 Chorus Mixture, 5 rks., 305 pipes.  
 Cornet, 5 rks., 305 pipes.  
 Positano, 16 ft., 73 pipes.  
 Cornopean, 8 ft., 73 pipes.  
 French Trumpet, 8 ft., 73 pipes.  
 Oboe, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 73 pipes.  
 Clarion, 4 ft., 73 pipes.  
 Harp and Celesta, 61 bars.  
 Chimes, 25 notes.  
 Tremolo.

### CHOIR ORGAN.

Gamba, 16 ft., 12 pipes.  
 Diapason, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Viole d'Orchestre, 8 ft., 73 pipes.  
 Violon Celeste, 8 ft., 73 pipes.  
 Kleine Erzähler, 8 ft., 73 pipes.  
 Kleine Erzähler Celeste, 8 ft., 73 pipes.  
 Quintadenia, 8 ft., 73 notes.  
 Flute Harmonic, 4 ft., 73 pipes.  
 Violina, 4 ft., 73 pipes.  
 Nazard, 2 2/5 ft., 61 pipes.  
 Tierce, 1 3/5 ft., 61 pipes.  
 Piccolo, 2 ft., 61 pipes.  
 Septieme, 1 1/7 ft., 61 pipes.  
 Fagotto, 16 ft., 73 pipes.  
 Corno di Bassetto, 8 ft., 73 pipes.  
 Orchestral Oboe, 8 ft., 73 pipes.  
 Trumpet, 8 ft., 73 pipes.  
 Harp and Celesta, 61 bars.  
 Chimes, 25 notes.  
 Tremolo.

### SOLO ORGAN.

Flauto Mirabilis, 8 ft., 73 pipes.  
 Gamba, 8 ft., 73 pipes.  
 Gamba Celeste, 8 ft., 73 pipes.  
 Orchestral Flute, 4 ft., 73 pipes.  
 French Horn, 8 ft., 61 pipes.

English Horn, 8 ft., 61 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.  
Harp and Celesta, 61 notes.  
Chimes, 25 notes.  
Tremolo.

**STRING ORGAN** (Floating. Enclosed in separate expression box).

Playable from any of the manuals or the pedals and amenable to the expression pedal of the manual from which it is played.

Orchestral Strings, 6 rks., 438 pipes.

**ECHO ORGAN.**

Zart Flöte, 8 ft., 73 pipes.  
Vox Angelica, 2 rks., 8 ft., 134 pipes.  
Fern Flöte, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Chimes, 25 tubes.  
Tremolo.

**ANTIPHONAL ORGAN.**

Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Grave Mixture, 2 rks., 134 pipes.  
Tuba, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.

**PEDAL ORGAN.**

Stopped Diapason, 32 ft., 12 pipes.  
Bourdon, 16 ft., 32 pipes.  
Diapason, 16 ft., 32 pipes.  
Contra Bass, 16 ft., 32 pipes.  
Gamba (Choir), 16 ft., 32 notes.  
Echo Lieblich (Swell), 16 ft., 32 notes.  
Diapason (Great), 16 ft., 32 notes.  
Quint, 10½ ft., 12 pipes.  
Gedeckt (Bourdon), 8 ft., 12 pipes.  
Octave (Open), 8 ft., 12 pipes.  
Still Gedeckt (Swell), 8 ft., 32 notes.  
Principal (Contra Bass), 8 ft., 12 pipes.  
Twelfth, 5½ ft., 32 notes.  
Flute (Bourdon), 4 ft., 12 pipes.  
Harmonics, 5 rks. (15, 17, 19, 21, 22), 160 pipes.  
Bombard, 32 ft., 12 pipes.  
Fagotto, 32 ft., 12 pipes.  
Trombone, 16 ft., 32 pipes.  
Fagotto (Choir), 16 ft., 32 notes.  
Quint Trombone (Great), 10½ ft., 32 notes.  
Clarion, 4 ft., 12 pipes.  
Tromba, 8 ft., 12 pipes.  
Harp and Celesta, 61 bars.  
Chimes.

**ECHO ANTIPHONAL PEDAL.**  
Gemshorn, 16 ft., 32 pipes.  
Major Bass, 16 ft., 32 pipes.  
Gemshorn, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 12 pipes.

#### Hovdesven on Tour in West.

During the spring recess of the Mercersburg Academy, Mercersburg, Pa., E. Arne Hovdesven, chapel organist, discontinued his Sunday afternoon recitals in order to play a recital series in the Middle West. He was booked to play at the Moorhead Teachers' College, Moorhead, Minn.; Bethlehem Lutheran Church, Minneapolis; the Methodist Episcopal Church, Sparta, Wis.; the First Lutheran Church at Detroit Lakes and at Red Wing, Minn. Holy Week recitals were also played by Mr. Hovdesven at Fargo, N. D., and Madison and Dawson, Minn. On the tour program Mr. Hovdesven has included several Bach and Karg-Elert chorale preludes; "Carillon," by Vierne; Toccata from "Oedipe a Thebes," by de Mereaux; "Anna Magdalena's March," Bach; "La Fille aux Cheveux de Lin," Debussy; "Mirrored Moon," Karg-Elert, and "Canyon Walls," Clokey. Mr. Hovdesven will resume his weekly Mercersburg recitals in April.

#### Estey as Community Organ.

The Estey Organ Company received the contract in March for an interesting organ to be installed in the Congregational Church at Meriden, N. H. This church, though a small edifice, is used largely for community events. Morris Penniman is giving a two-manual to the church in memory of his wife, who passed away in January. The organ will be equipped with an Estey automatic player, and another member of the church, who is greatly interested in community work, is contributing the money with which to purchase a large library of rolls. It is anticipated that the new organ will be used largely not only in the church services, but in community affairs.

Bertram P. Ulmer, organist and director of Music of Tabernacle Lutheran Church, Philadelphia, played the following music, assisted by the augmented choir of the church on Palm Sunday: "Overture Triomphale," Ferriata; choir, "Fling Wide the Gates," Stainer; cantata, "Penitence, Pardon, Peace," Maunder. On Good Friday, from 12 to 3, he played Passion Music by Haydn. On Easter, the organ prelude was: "Grand Chorus," Dubois, and the choir sang compositions by Dickinson, Granier, Schilling, Simper and Percippe.

## SERIES OF RECITALS AT WALDORF-ASTORIA

### NOTED ARTISTS WILL PLAY

**Organ Built by M. P. Möller and Recently Installed in Beautiful Ball-room to Be Heard on Five Sunday Afternoons.**

An important series of five recitals by noted artists has been arranged to be given in April and May on the large organ in the beautiful ball-room of the new Waldorf-Astoria Hotel in New York City. The series is under the auspices of M. P. Möller, Inc., builders of the organ, and the hotel management and will bring the new four-manual before the public prominently as the latest addition to America's concert instruments. The recitals will be given on Sunday afternoons at 3 o'clock and the dates and performers are the following:

April 24—Fernando Germani.  
May 1—Rollo Maitland.  
May 8—Edward Eigenschenk.  
May 15—Warren D. Allen.  
May 22—Alexander McCurdy, Jr.

All these are organists from outside New York and the series will give those interested in organ music in the metropolitan district a rare opportunity to hear a group of visiting performers. Fernando Germani, former organist at the Augusteo, Rome, is now professor of organ at the Curtis Institute in Philadelphia. Mr. Germani is recognized as one of the greatest technicians in the concert field today and plays with a brilliancy that has rarely been equalled.

Mr. Eigenschenk is a Chicago organist whose fame as a concert player is rapidly spreading across the continent and whose work has attracted attention wherever he has appeared.

Rollo Maitland is one of America's outstanding recitalists and improvisers and his performances are always greeted with enthusiasm. His playing portrays much vivacity and color, linked with deep poetic feeling.

Warren D. Allen is organist of Stanford University, California, and one of the most popular recitalists on the Pacific coast and likewise in the East. Mr. Allen is guest organist at Cornell University for the spring term. A thorough musician, he plays with a style which pleases alike the artist and the general public.

Alexander McCurdy, Jr., organist of the Second Presbyterian Church, Philadelphia, is a leader among the younger organists and is steadily growing in popularity as a recitalist.

### TO MEET IN PHILADELPHIA.

**Pennsylvania N. A. O. Will Hold Annual Convention May 8 to 10.**

The twelfth annual convention of the Pennsylvania council, National Association of Organists, will be held in Philadelphia May 8, 9 and 10, and promises to take on proportions of great interest. The program to be presented no doubt will make it one of the outstanding conventions in the history of the council.

Tentative plans provide for two church services, with music selected from early American sources in commemoration of the bicentennial of Washington's birth; an inaugural recital on the recently installed convention hall organ, built by M. P. Möller; a guest recital on the Austin Sesquicentennial organ in Irvine Auditorium, University of Pennsylvania, and a guest recital on the recently installed Kimball organ of the Second Baptist Church, Germantown. Other events will include a concert by the Musical Art Society chorus of Camden, N. J., under the direction of Dr. Henry S. Fry, assisted by W. Lawrence Curry, Miss Catharine Morgan and Newell Robinson; a carillon recital at the First Methodist Episcopal Church, Germantown, by Bernard R. Mausert; a lecture on church music by the Rev. Herbert Satcher, and a visit to the Presser Home for Retired Musicians.

Noteworthy recitalists, representing the Canadian College of Organists, the American Organ Players' Club, the Pennsylvania chapter of the American Guild of Organists and the National

Leo Sowerby



### IN THIS MONTH'S ISSUE

Magnificent new East Liberty Presbyterian Church of Pittsburgh will install large Aeolian-Skinner organ.

Jerusalem is to have a four-manual organ built by the Austin Organ Company.

Death takes Mrs. Bruce S. Keator of New York, noted as organist and choral conductor.

Dedication of large organ in Westminster Catholic Cathedral, London, with Marcel Dupré at console, is described by Seth Bingham.

Charles Henry Doersam nominated as warden of American Guild of Organists to succeed Frank L. Sealy, who has served ten years.

More than 200 organists and others attend dinner in honor of fortieth anniversary of Dr. William C. Carl as organist of First Presbyterian Church in New York.

Series of artist recitals will be given on the new Möller concert organ at the Waldorf-Astoria Hotel, New York.

Men known for their understanding of organ design, including Edwin H. Lemare, discuss question of uniform pedalboard.

Work of four distinguished American composers is dealt with by Dr. Harold W. Thompson.

Clarence Eddy writes first of series of articles giving reminiscences of his remarkable career.

discuss varied topics of interest to organists. In addition there will be a recital in which four or five organists will take part. At noon there will be a luncheon and in the evening a banquet. In the afternoon there will again be a recital by members of the Guild as well as an address by Warden Sealy of New York, and a business meeting. The artists' recital by Mr. Courboin will take place in the First M. E. Church, where there is a four-manual Aeolian organ.

Daniel A. Hirschler, dean of the Kansas chapter, is in charge of the program for the convention. Mrs. Marie M. Hine of Tulsa, dean of the Oklahoma chapter, is in charge of the local arrangements.

### HURRICANE WRECK REPLACED

Kilgen Restores Organ in Belize Damaged by Storm.

In 1926 the Catholic bishop of Belize, British Honduras, purchased a two-manual Kilgen organ for the cathedral on that island. The bishop, the Rt. Rev. Joseph Murphy, was formerly moderator at St. Louis University. All of the wood used in the organ was either of cedar or mahogany; the leather had to be specially treated and the metal pipes given a carefully tested metal preparation. In the summer of 1931 a hurricane inundated the island, demolishing churches and other buildings, and wrecked the organ to the extent that the chests and console had to be sent to the factory for repairs. All valves had to be re-leathered. This has been done and a practically new organ installed in the cathedral by Kilgen workmen. The organ was finished for use on Palm Sunday.

#### Organist Killed by Taxicab.

Struck by a speeding taxicab containing the father of a youth who was dying from injuries in an Elmhurst hospital, Mrs. Lester J. Blackman of Glen Ellyn, a suburb of Chicago, suffered injuries which caused her death Feb. 19. Mrs. Blackman, organist of the Glen Ellyn Methodist Church, was on her way downtown when she was struck by the taxicab. She suffered a skull fracture and internal injuries.

**MRS. BRUCE S. KEATOR  
LAYS DOWN HER TASKS**

**DEATH OF WOMAN ORGANIST**

Made Music Famous at Asbury Park Church and St. Andrew's Methodist, New York—One of Founders and Leaders of N. A. O.

Harriet Scudder Keator (Mrs. Bruce S. Keator), one of the most prominent women organists in America, died at her home in New York City Feb. 29 after an extended illness. Mrs. Keator was organist and choir director of St. Andrew's Methodist Church, on Seventy-sixth street near Amsterdam avenue. For a number of years before that she was at the Methodist Church of Asbury Park and in both churches she made the music famous. She was a member of the executive committee of the National Association of Organists, was one of the founders of that organization and had been its vice-president.

The funeral service was held in St. Andrew's Church March 2 and was attended by a large number of organists and other friends and members of the church. Nearly the entire executive committee of the N. A. O. were present. Favorite musical selections of Mrs. Keator were played by Katherine Platt Gunn, violinist, and Mildred Dilling, harpist, both of whom had taken part in Mrs. Keator's services of music. The singing was by a male quartet, all friends of Mrs. Keator. Mrs. Kate Elizabeth Fox was at the piano. The entire front of the church was banked with flowers that reached from the floor to the top of the choir rail, which seemed fitting for one who had brought so much sunshine into the lives of others.

Harriet Scudder was born in India of a family noted in missionary and educational circles, and was one of seven children of the Rev. and Mrs. Ezekiel Carman Scudder. She came to America as a child and early showed a love for music. After attending Mount Holyoke College for two years she decided to be an organist. Though neither technically nor financially prepared to do so, she decided to study with Dudley Buck and persuaded him to accept her as a pupil. To pay for this she earned money in various ways in her spare time. She continued to study with great musicians at intervals throughout her life.

Mrs. Keator taught music and became organist and choir director of the First Methodist Church at Asbury Park, N. J. Here she met and was married in 1895 to Dr. Bruce S. Keator of that city. Three children were born to her—twin boys who died in infancy, and a daughter, Ruth, now Mrs. George J. Fredericks of Upper Montclair, N. J. Though a woman of multitudinous connections and achievements, she always found time to take her part as a devoted wife and mother. In later years she had also, with her other cares, the anxieties of the long illnesses and deaths of two of her sisters. Dr. Keator passed away March 8, 1925.

Mrs. Keator was fond of travel. She took three trips abroad besides the one in childhood, her last journey being to Egypt and the Holy Land. She was a regular attendant at the annual conventions of the National Association of Organists, to which organization she was devoted. She had been prominent in its formation almost twenty-five years ago at Ocean Grove, near her home. She organized the first local chapter—Monmouth—of which she was president until 1930. She was the second president of the New Jersey N. A. O. and was retained in the office for many terms until she asked to be released in 1921. Thereafter she was first vice-president until 1930. She formed the New Jersey council (the first state council in the N. A. O.) for the purpose of extension work and for annual rallies, which she introduced. Mrs. Keator was a member of the headquarters executive committee since the early days of the organization and was national first vice-president from 1928 to 1930. She served efficiently on many important committees. Much of the success of the N. A. O., especially in the beginning, is due to her initiative, enthusiasm and personal influence.

*Mrs. Bruce S. Keator*



**CHOIR WORK IS TOPIC  
OF N. A. O. CONFERENCE**

**MEETING HELD IN NEW YORK**

Dr. T. Tertius Noble, Harold V. Milligan, J. B. Jamison and Dr. Hollis Dann Speakers — Dinner Follows Discussion.

A conference on choir work under the auspices of the National Association of Organists, held March 1 in the guild hall of St. Thomas' Church, New York City, gave the organists of New York and vicinity the opportunity to hear discussions by men eminent in the choir field in various capacities. The speakers at the afternoon session were Dr. T. Tertius Noble of St. Thomas', whose subject was "Junior Choirs"; Harold Vincent Milligan, president of the N. A. O., who spoke of the music program at the Riverside Church in New York, and J. B. Jamison of the Estey Organ Company, whose topic was organ design in general. After dinner at the Women's University Club an address was delivered by Dr. Hollis Dann, of the department of music education at New York University, on "Choral Singing in the American High School and Its Relation to the Church Choir."

Dr. Noble used the boys from St. Thomas' choir school to illustrate his talk. He believes the words to be of paramount importance, especially the correct production of the vowel. Dr. Noble drills his choir constantly on all forms of scales—major, natural minor, harmonic minor, melodic minor and chromatic—and secures thereby excellent intonation. In addition to various exercises to develop flexibility, and ear tests consisting of difficult harmonic intervals and three-part chords, the boys sang "My Heart Ever Faithful" (Bach) and "Go Down Moses" (arranged by Burleigh). Perhaps the greatest secret of success which Dr. Noble gave his audience was not a part of the lecture. It was his evident joy in his work and love for his boys. The question uppermost in the minds of the audience with regard to boy choirs was whether boys should sing through the period when their voice "breaks." Dr. Noble's answer is: If the voice breaks at the top, it may be used with care; if it breaks at the bottom, it should have complete rest.

Mr. Milligan's talk of his experience in planning a service of music every Sunday at the Riverside Church was enlightening and helpful, especially to the younger choirmasters present, for whom it was intended. Among the first services in the series were presentations of the standard oratorios, composer programs, nationality programs. Use of orchestral instruments on the last two types of programs gave variety, and by diligent search among the chamber music classics one may find unacknowledged music adaptable to the purpose.

Mr. Milligan soon began to develop services around a central religious idea such as the sayings of Jesus, the miracles of Jesus, the parables of Jesus, settings of the Psalms, canticles from the Bible, changing ideas of God and praise of God in nature. To avoid entire programs of short pieces, Mr. Milligan usually ends with a shortened form of an oratorio. He selects those portions of the text which are necessary to the story, using such other parts as can be included within about twenty minutes. Mr. Milligan has a gift for presenting ideas clearly and was able to condense into a few words the findings of years of service planning.

"The secret of secrets in organ design," said Mr. Jamison, "is that church conditions affect tone." The timbre changes with the period of resonance. A resonant room mingles the tone. Contrary to usual belief, a "dead" room requires dead tone and a resonant room brilliance. Brilliant tone with prominent upper partials sounds merely thin and piercing in a dead room. In such a room it is impossible to obtain brilliance and cohesion in the ensemble. Modern church buildings are too often lacking in resonance. To avoid echo (often confused with resonance) builders rob the church of a proper period

*Professor Harry B. Jepson*



DR. HARRY BENJAMIN JEPSON, who presides over the great Skinner organ in Woolsey Hall at Yale University and who has been the organist at the university for many years, closed his latest series of recitals on the afternoon of Easter Sunday. Among Professor Jepson's latest programs in this series have been the following:

Feb. 14—Fantasie and Chorale from Suite 5, "L'Orgue Mystique," Tourneur; "Benedictus" and "Melodia," Reger; Scherzo, Gigout; "Prière pour les Tressés," Ropartz; Four movements from Fifth Symphony, Op. 47, Vierne.

Feb. 21—Three movements from Second Sonata ("A Pageant"), Jepson; Prelude and Fugue in A minor, Bach; Psalm-Prelude, Op. 32, No. 3, Howells; "Fiat Lux," Dubois; "Pensée d'Automne," Jongen; Toccata from Suite, Op. 14, de Maleinreau.

of resonance and do not thereby make it easier to hear. Mr. Jamison then outlined his plan for an ideal diapason chorus.

After dinner at the Women's University Club, Dr. Hollis Dann of New York University, pioneer in public school music and one of the most prominent figures in that field, spoke on the relation of his work to the church choir. He believes that the upper classmen and alumni of the high school are ideal material for the church choir. A conservative estimate of the number of high school glee clubs in the United States is 50,000 and the excellence of the work most of them are doing was illustrated at the concert of the third national high school chorus in Detroit in 1931. The chorus was made up of 504 boys and girls from 184 high schools in thirty-two states and was directed by Dr. Dann.

For three months before the concert Dr. Dann sent out weekly letters to super-visors outlining a method of training. The results speak for the method. During ten rehearsals in Detroit these young people did not once deviate from the pitch, nor did their voices tire. Half of the sixteen choral works were *a cappella*; all were sung from memory. In these correspondence lessons Dr. Dann emphasized correct posture, correct breathing, freedom from tension, resonance and the *mezzo voce* or half voice. It is the correct use of the *mezzo voce* to which Dr. Dann attributes the ability of his chorus to sing without strain. This is his solution of the problem of what to do with the boy's changing voice. His message to the choirmaster in search of material is to go to the high school. The work being done in the schools will in a measure be lost if there is not some outlet for this musical training. The church choir will help to solve this problem.

The National Association of Organists is indebted to its public meetings committee, Duncan McKenzie, chairman, for this excellent program and to Dr. Noble, the boys of St. Thomas' school, Mr. Milligan, Mr. Jamison and Dr. Dann for their generosity in giving their time to the conference.

**THE DIAPASON.**

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

Issued monthly. Office of publication 306 South Wabash avenue, Chicago, Ill.

**DOERSAM FOR WARDEN;  
WILL SUCCEED SEALY**

**NEW HEAD FOR A. G. O. NAMED**

Retiring Chief Officer Has Served Ten Years—Frank E. Ward for Sub-Warden—Complete Ticket Nominated by Guild.

The new slate of officers for the American Guild of Organists, on which the membership of the Guild throughout the country is to vote in the spring, contains important changes. Frank L. Sealy is to be succeeded as warden by Charles H. Doersam, Mr. Sealy having refused to stand for re-election. The remainder of the ticket as selected is as follows:

Sub-Warden—Frank E. Ward.  
Treasurer—Charles B. Ford.  
Secretary—Ralph A. Harris.  
Librarian—J. W. Bleecker.  
Registrar—S. Lewis Elmer.  
Auditors—Oscar F. Comstock and Hugh McAmis.

Librarian—James W. Bleecker.

For members of the council the nominees, of whom five are to be elected by the membership, are: Dr. Walter Henry Hall, Walter Peck Stanley, R. Huntington Woodman, Frank L. Sealy, Frank Taft, Miss Mary Arabella Coale, John T. Erickson, Richard T. Percy and Homer Emerson Williams.

In a statement over the signature of Miss Grace Leeds Darnell, chairman of the nominating committee, the retiring warden is paid an eloquent tribute, which is in part as follows:

"This year the nominating committee had a most difficult task to perform, since Frank L. Sealy, our present warden, who has so extraordinarily held this office for the past ten years, refused to have his name offered as a candidate.

"It was with the utmost regret of the entire committee that this courtly gentleman, who has given the Guild so freely of his time, energy and means, and by his diplomacy and executive skill has so enlarged this organization, should wish to retire from its wardenship. To follow such a man is a tremendous task because Mr. Sealy's work for the Guild has been so vast in its extent it cannot be computed; the future alone will reveal the foundations he has so carefully laid.

"Under these circumstances, having won the consent of Charles H. Doersam to be warden this ensuing year, the committee feels that it offers a worthy successor to Mr. Sealy, the man to whom the American Guild of Organists will always be a debtor for his ceaseless interest in and devotion to its advancement, and for his constant loyalty to its ideals."

Mr. Doersam is an organist of high reputation and respected by his fellow organists of New York for his skill and judgment. Mr. Sealy, who has been warden for ten years, has witnessed a large increase in the membership of the A. G. O. during his incumbency and has devoted himself to the affairs of the organization faithfully and diligently.

**PLAYS NEW HOOK & HASTINGS**

**Louis Baker Phillips in Recital at St. John's Church, Flushing, N. Y.**

Louis Baker Phillips, Mus. B., was heard in a special Lenten recital on the organ built by Hook & Hastings for St. John's Episcopal Church at Murray Hill, Flushing, N. Y., on the evening of Feb. 19. The orchestral effects in the Wagner number and the dignity and power of the instrument in the Bach compositions elicited highly favorable comment. The selections played were: "Vesperale," Frysinger; Prelude and Fugue in G minor, Pastoral and Air from Orchestral Suite in D, Bach; Gavotte, Martini; "Midnight" and "Northern Lights," Torjussen; "Au Couvent," Borodin; Fountain Reverie, Fletcher; "Lohengrin" Prelude, Wagner; Largo, Handel.

Louis Baker Phillips, Mus. B., was born in this country, and studied his art both at home and abroad. He was formerly a member of the faculty of Syracuse University. He is widely known as a teacher, composer, pianist and conductor, as well as organist. He

Frank L. Sealy



**GALLOWAY'S MEMORY  
HONORED AT SERVICE**

**TABLET IN ST. LOUIS CHURCH**

Three Play at St. Peter's to Mark Anniversary of Death of Organist —Coadjutor Bishop Scarlett Pays Tribute.

Commemorating the first anniversary of the death of Charles Galloway, a memorial service was held with the assistance of the Missouri chapter, A. G. O., and the choir of St. Peter's Episcopal Church of St. Louis Sunday afternoon, March 6, in the church which Mr. Galloway had so well served from 1887 to the time of his death, March 9, 1931. The auditorium was filled with those who had come to pay homage to the memory of a great musician and friend. The clergy in the chancel included the coadjutor bishop of the diocese, the Rt. Rev. William Scarlett.

Three organists participated in the program—G. Calvin Ringgenberg, now organist of St. Peter's, who played Cesar Franck's "Piece Heroique" and "Dreams," from Guilmant's Seventh Sonata, dedicated by the composer to Mr. Galloway; Julius Oetting, dean of the chapter, who played Guilmant's Elevation in A flat and two Bach chorales, and Daniel R. Philippi, organist of Christ Church Cathedral, whose selection was Bach's Passacaglia. The anthem was Dr. Noble's "Souls of the Righteous." Addresses on the work and character of the genius who had labored so long and so lovingly for them, and whose untimely end they so greatly deplored, were made by Bishop Scarlett and the Rev. Rufus D. S. Putney, at present in charge of the parish.

Bishop Scarlett's tribute was in part as follows:

"Charles Galloway was a priest of the beauty of God; his mind was exceptionally sensitive to it, and his heart was in tune with it, even from the earliest years. He gave his life trying to get other people to share that beauty.

"To hear Charles Galloway at the organ in St. Peter's Church was to be caught up into his mood of exaltation; to love beauty as he loved it and to find it in the path of God. Charles Galloway realized the power of high thought harnessed to great music. Never a week but that he made earnest preparation for the service the next Sunday. He studied the Scripture lesson and then sang it into the hearts of men.

"If God exists at all, the innermost beauty must be His, or God is less inspired than Mozart when he wrote 'The Magic Flute' or Shelley when he penned his 'Lines to a Cloud.' Charles Galloway wrapped himself in the beauty of God and the beauty he saw took the form of music."

A memorial tablet was placed on the east wall of the church. Its inscription reads as follows: "To the glory of God and in memory of Charles Galloway, 1871-1931, for over thirty-five years organist and choirmaster of this church. The memory of his musical genius and purity of soul is the inspiration and priceless heritage of an unnumbered multitude."

The words were written by Dr. Ze Barney T. Phillips, former rector of St. Peter's, who is chaplain of the United States Senate.

At the morning service in Christ Church Cathedral at St. Louis March 6

Daniel R. Philippi played Harwood's "Requiem Aeternam" in memory of Mr. Galloway, and at the evening service Walker Stewart, assistant organist, played Franck's Chorale in B minor as a similar tribute.

**Kilgen Open at Appleton, Wis.**

The new organ at St. Paul's Lutheran Church, Appleton, Wis., was dedicated Feb. 28. On the evening of March 1 Walter Flandorf played a recital on this instrument. The organ is a three-manual built by George Kilgen & Son, Inc., St. Louis, the specification of which has been published. The concert was very well attended, a throng filling the church and vestibule. Mr. Flandorf, whose regular position is that of organist in People's Church, Chicago, played the following program: Fantasy, Franck; Wagner's "Pilgrims' Chorus," Bach's "Fuga Ricercata," Bossi's "Meditation in a Church," Rubinstein's Staccato Etude, Widor's Serenade, Franck's Finale, Op. 21, and other numbers.

**English Organist to Utica.**

J. Lawrence Slater, formerly organist and choirmaster of St. Peter's Church, London, will be the new organist at Grace Church in Utica, N. Y., succeeding Norman Coke-Iephcott, who resigned to go to the Cathedral of St. John the Divine in New York.

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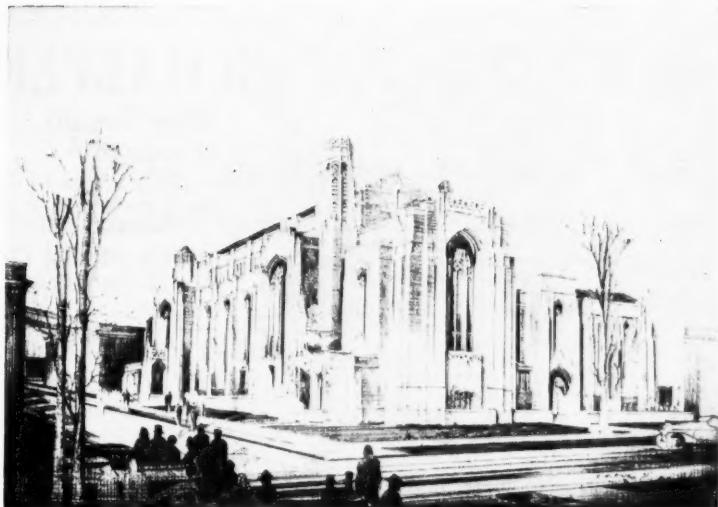
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*LAWRENCE H. PIKE, Organist*

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**MORE THAN 200 HONOR DR. CARL AT BIG DINNER**

**FLOOD OF CONGRATULATIONS**

His Fortieth Anniversary at First Presbyterian Church, New York, Marked by Banquet—Plaque to Commemorate His Work.

More than 200 persons, including fellow organists, former pupils, clergy and church members who have been associated with Dr. William C. Carl attended the dinner in his honor on March 17 at the Hotel Brevoort in New York City to mark the fortieth anniversary of Dr. Carl as organist of the First Presbyterian Church, announced in The Diapason last month. A host of others from every part of the globe sent their congratulations and good wishes. The whole affair was a tribute of large proportions, marked by the warmest sincerity. The dinner was arranged by the church.

It was announced at the dinner that a bronze plaque is to be placed on the wall of the choir of the First Presbyterian Church, whose historic edifice is at Fifth avenue and Twelfth street, in recognition of the anniversary. The Rev. Phillips P. Elliott, assistant pastor, announced that the session of the church had voted to place the plaque, which he said would bear a bas-relief of the organist and a statement of his long services. The plaque will be executed by Alexander Finta, the sculptor, a member of the church.

The Rev. Dr. J. V. Moldenhawer, pastor of the church, read resolutions adopted by the session extolling Dr. Carl and expressing their appreciation on behalf of the congregation. The Rev. Dr. Howard Duffield, pastor emeritus and chaplain of the Guilmant Organ School, headed by Dr. Carl, paid a tribute. Frank L. Sealy, warden of the American Guild of Organists; Philip Berolzheimer, former city chamberlain, and Harold Vincent Milligan, president of the National Association of Organists, were the other speakers.

Dr. Carl in his response to the speeches told of his first trial for the position at the church, when the chairman of the music committee sat on the organ bench to see if he played the notes printed on each page of music. He had to submit all organ preludes and postludes to the committee, so that no music not suitable for church might be played, and it was necessary to print an explanation of the Te Deum before it could be sung in the service. It was actually necessary to call out police reserves to handle the crowds when Dr. Carl gave recitals of the "Parish" music at that time.

Dr. Carl then laid down "ten rules for an organist who would remain forty years in one church." They were the following:

1. Keep at work; never allow an idle moment.
2. Do not talk about people.
3. Speak of events, and uphold the work of the church.
4. Always do your best.
5. Do not permit personal criticisms in the choir.
6. Present the best in music.
7. Insist on sufficient rehearsal.
8. If the sermon does not appeal to you, say nothing about it.
9. Arrange the music to fit the service.
10. Always remember that worship and music go hand in hand together.

The resolutions adopted by the session of the First Presbyterian Church and presented to Dr. Carl are as follows:

Rogers' Works Are Played.

An outstanding event was the recital of James H. Rogers' compositions given at Baldwin-Wallace College, Berea, Ohio, the afternoon of Feb. 7. This program was in celebration of the seventy-fifth birthday anniversary of the Cleveland composer. Mr. Rogers having been born Feb. 7, 1857, at Fairhaven, Conn. Mr. Riemenschneider played: Concert Overture, Sonatina, Reverie, Scherzoso and selected movements from Sonata I and Suites 1 and 2. Cassius Chapel, tenor, sang "Out of the Depths" and "Great Peace Have They."

Following the suggestion of the dean of the Northern Ohio chapter of the American Guild of Organists, many church organists and choirs of Cleveland performed Rogers' compositions at the services Feb. 7.

Dan Gridley, tenor, and Dudley Marwick, bass—and the motet choir of the church. Willard Irving Nevins conducted and Harry Spier was at the piano. The floral piece on the speakers' table was sent by the alumni of the Guilmant Organ School. The flowers on the piano came from the women's association of the church. Grace Leeds Darnell, a postgraduate of the Guilmant school, wrote a poem, read by Gertrude H. Hale, secretary of the alumni association, and sent a cake with four candles.

Three afternoon recitals of cathedral music in celebration of Dr. Carl's anniversary were given March 1, 8 and 15, with Dr. Carl at the organ. At the first of these Ruth Rodgers, soprano, was the soloist and Dr. Carl played: Prelude, Fugue and Chaconne, Buxtehude; Larghetto in F sharp minor, Wesley; Minuetto in B flat, Capoccia; First Organ Symphony (Largo e Maestoso; Allegro), Guilmant; "La Cathédrale Engloutie," Debussy; Toccata from Fifth Symphony, Widor; "A Vision," Rheinberger; Organ Concerto in D minor, Handel.

March 8 Miss Amy Ellerman was soloist and the organ selections were compositions of Bach, including the following: Cathedral Prelude and Fugue; Finale from "The Art of the Fugue"; Chorale, "The Angels and the Shepherds"; Fugue in D major; Chorales, "Blessed Jesu, at Thy Word" and "Christians, Rejoice"; Chorale, "Sleepers, Wake"; Toccata and Fugue in D minor.

Ernest Davis, tenor, was the soloist March 15 and Dr. Carl played: Introduction and Allegro from First Sonata, Salomé; "Preludio per Organo" (MS), dedicated to Dr. Carl), Dubois; Intermezzo (dedicated to Dr. Carl), Calatrava; Toccata in F, Bach; "Vision," Parker; "Variations de Concert," Bonnet; Prelude in D minor, Clerambault; Organ Concerto in B flat, Handel.

On Good Friday selections from Bach's "St. Matthew Passion" and Vaughan Williams' Mass in G minor were sung and on Easter afternoon the Easter portion of Handel's "Messiah" was presented.

**COTSWORTH GUEST OF CLUB**

**Chicago Women Hear Pieces Incribed to Him—Talk on "Listening."**

The Chicago Club of Women Organists, whose active spirit and interesting meetings set an example for any organization of men or women anywhere, had a large company present, including both members and guests, for its meeting in the organ salon at Kimball Hall March 14. As announced in The Diapason last month, Albert Cotsworth, organist and critic, was the guest of honor and made a talk on "Listening." He laid stress on the benefit to organists from listening to themselves play and pointed out some of the errors of taste and technique that would be avoided if such listening were more general. The musical part of the program, already published, was novel in that it consisted of compositions of eight living men and women, all of them dedicated to Mr. Cotsworth. A feature quite out of the ordinary was the piano and organ "Ode to a Meadow Lark," by Mrs. Hallam (Lily Wadham Moline), in which Mrs. Hallam presided at the organ and her little granddaughter, Marilyn Bennett, 9 years old, played the piano part with unfailing accuracy, a fine sense of rhythm and a style worthy of a much older performer.

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Powell Weaver



**EDITS BOOK OF RESPONSES**

**Powell Weaver Prepares Work Under Lead of Methodist Church.**

The Methodist Episcopal Church and a number of organists and composers have cooperated to produce a work valuable not only to those who conduct the music in Methodist churches, but to organists everywhere. The volume is a set of choral responses, opening sentences, offertory sentences, responses to prayers, etc. J. Fischer & Bro. of New York are about to publish this work.

The commission on worship and music of the Methodist Episcopal church, which is sponsor for the book, undertook to collect suitable responses for use with the orders of worship which it has prepared. The task of making this collection was committed to Powell Weaver, a member of the commission and organist-director of the Grand Avenue Temple, Kansas City. He has been able to procure original compositions which make up the bulk of this volume, and which were written especially for it. To provide for a large variety of choirs, these responses vary greatly in character and difficulty. The responses are arranged in four groups. References to the index of composers will disclose that in most cases it will be possible, when desired, to use a complete set of responses by the same composer.

Among the composers who have contributed to the volume are Mrs. H. H. A. Beach, Leo Sowerby, Harry B. Jeppesen, William Lester, Lindsay B. Longacre, Gordon Balch Nevin, Henry Overley, James H. Rogers, R. Deane Shure, Charles Sanford Skilton, Powell Weaver and David McK. Williams.

**MANY OUT TO HONOR NOBLE**

**Service at Which Window Is Dedicated and Degree Conferred.**

More than 500 parishioners of St. Thomas' Church, Fifth avenue, New York City, and a full choir, augmented by more than a score of former members who in years past were trained by Dr. T. Tertiis Noble, took part in the evensong service Feb. 28 at which, as told in The Diapason last month, the window in honor of Dr. Noble was dedicated and the Lambeth degree of doctor of music was conferred on the organist and choirmaster of St. Thomas'. Only compositions by Dr. Noble were played. The Rev. Dr. Roelof H. Brooks conducted the service and dedicated the window, executed in a combination of rich reds, deep blues, purples and golden yellows, in the north clerestory of the church, where it looks down upon the choir and the keyboard of the organ. Designed by James Hogan and executed by James Powell & Sons of Whitefriars, London, the window symbolizes the place of music in the church, linking up the long line of great composers of church music with the life and compositions of Dr. Noble.

Bishop Manning, in his address after

the Lambeth degree had been awarded to Dr. Noble, spoke of "this beautiful window which so strikingly symbolizes his work and your feeling for him," and referred to the degree as "a most exceptional and unusual honor."

"The see of Canterbury stands as the historic home and center of the Anglican communion. From the beginning of our history the relation between that see and the diocese of New York has been one of close affection and fellowship," said Dr. Manning. "In this conferring of the Lambeth degree in the name of the archbishop we see a reminder and an evidence of the sacred fellowship between the mother church of England and our own church.

"The Christian religion has inspired the greatest music that the world knows. No words can express what the world owes to the music of the church. In the great cause of sacred music Dr. Noble has done true work and rendered notable service and made notable contributions. I rejoice with you in the well-earned honor paid to him, and I join with you in the prayer that he may long be given strength to continue his work for St. Thomas' parish and for the church at large."

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By WILLIAM LESTER.

Seventeen Slow Movements from the Pianoforte Sonatas of Ludwig van Beethoven; transcribed for organ by Howard R. Thatcher; published by J. Fischer & Bro., New York.

The first volume, containing the slow movements up to opus 26, was favorably reviewed in these columns somewhat over a year ago. The second book now makes its welcome appearance and comprises in its scope the remainder of the sonata meditative sections. Of the musical values of these cyclic excerpts nothing needs to be noted at this late day. That the muse of the Bonn master reached some of its most eloquent heights in the music chosen by Mr. Thatcher cannot be gainsaid. And it is music that well befits the more solemn moods of the organ. The arranger has done well with his task. The basic musical thought has not been tampered with or smothered in non-essential frills. Mr. Thatcher has been content to reveal the idealism of Beethoven in all its simplicity and perfection. The transfer to the idiom of the organ has been attended with the least possible distortion of the original effects—as a matter of fact, in most cases, I feel that the *sustentato* possibilities of the organ have proved to be an asset; that the transcription is more just to the thought of the master than the original setting. These two excellent volumes should be in the library of every organist interested in the fines of musical literature.

*Chorale Fantasia*, by Roland Diggle; "A Song of Triumph," by Carl F. Mueller; "Dominus Vobiscum," by R. S. Stoughton; published by the White-Smith Music Publishing Company, Boston.

The three titles listed are new organ publications of merit and of seasonal interest. The first two are based, so far as their thematic material is concerned, on familiar joyous hymn-tunes and the Stoughton number is vibrant with a pulsing verve that makes it appropriate for an Easter postlude. In contrapuntal workmanship the Diggle piece is the best of the three; as might be expected, the Stoughton opus boasts the most opulent harmonic coloring and rhythmic vitality. Personally I am not enthusiastic over the chromatic waverings adopted by Mr. Mueller in his harmonizations of the two diatonic hymn-tunes used as the raw material for his elaborations. Oversearch for bizarre colorings all too often results in incoherence and lack of obvious objective. But in these days of chaotic standards, of what avail are the Victorian prejudices of a mere critic? Time alone will tell.

*Song of Exultation* ("Grand Chœur"), by Roland Diggle; published by the Arthur P. Schmidt Company, Boston, Mass.

Another meritorious number from our prolific Los Angeles colleague. The title is well-chosen and apt, for the piece is a joyous allegro in lifting triple pulse, brilliant in its contours and happy in its melodic flow. The bombastic first theme alternates with the quieter, more serene, subsidiary sections in fine style and to good effect. The interesting piece is easy to play and will sound out in first-class order on any instrument, large or small.

"Stately March," by G. S. Schuler; "Days of Sunshine," by Emil Kronke; *Meditation*, by Mrs. R. R. Forman; "Nobody Knows the Trouble I've Seen," arranged by Clarence Kohlmann; published by Theodore Presser Company, Philadelphia.

The above set of newly-issued titles comprises respectable organ music of little more than average mediocrity. In intrinsic value none of the numbers ranks much above that type of unimaginative teaching piece which has been and is too much even now the bane of the piano field. It is not that the pieces under discussion are bad—as a matter of fact, they are well above

Gottfried H. Federlein



GOTTFRIED H. FEDERLEIN, organist of Congregation Emanu-El, New York City, gave his annual recital at the magnificent temple on Fifth avenue at Sixty-fifth street on the evening of March 17 and was heard by a large audience of people invited by the music committee of the temple. Mr. Federlein's program on the large Casavant organ was as follows: Toccata and Fugue in D minor, Bach; "Abendfriede," Rheinberger; Spring Song; Macfarlane; "Scena Campagnola" ("Rustic Scene"), Federlein; Canzonetta, Reger; "Grand Chœur Dialogue," Gigout; "Ronde des Princesses" and Finale from the "Fire-Bird" Suite, Stravinsky; "Elves," Bonnet; Prelude and Finale, "Tristan und Isolde," Wagner.

the usual mine run of their type. But my point is this: At this time, when the output of the publishers has been so drastically curtailed, organ music that is stodgily akin to the thousand and one predecessors of its type, displays no professionally expert workmanship, and only middle class aspirations—such musical paddings could well be dispensed with, for the present at any rate, and only distinctive work of unusual quality put forth for the attention of the profession.

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With the advent of the electrical process, however, it became possible for any instrument to be recorded and reproduced with uncanny realism. Moreover, by the judicious placing of one or more microphones the problem of recording whole symphony orchestras was solved. An example of this on a large scale is the magnificent recording by Willem Mengelberg of Strauss' tone poem "Ein Heldenleben" in which the full complement of 108 musicians of the New York Philharmonic was used. (Victor Album M-44.)

Organ and chorus shared (though not to so great an extent) in this remarkable improvement in recording, so that today we have fine examples on discs of the playing of such artists as Germani, Dupré and Sittard, and the singing of the Associated Glee Clubs of America.

The finest recording made thus far of a chorus is found in the recent release by the Victor Company of two ten-inch records of the choir of St. Bartholomew's Church, New York City, under the direction of David McR. Williams. The first record, No. 2262, is the hymn "Hark, Hark, My Soul," with "Sun of My Soul" on the reverse side. In both of these hymns Dr. Williams accompanies the sixty-voice choir in his own inimitable way on the great Skinner organ at his disposal.

In the second disc, No. 22709, the choir sings Dr. Noble's "Souls of the Righteous," with Tschaiikowsky's "How Blest Are They" on the reverse side. In all four selections the choir sings with impeccable diction and purity of tone. The records are highly recommended.

GEORGE WILLIAM VOLKEI.

### CHICAGO TO HEAR MISS NIZAN

French Prodigy Will Give Recital in Kimball Hall April 25.

Chicago will have the opportunity to hear Mlle. Renée Nizan, the French prodigy, on the evening of April 25. Miss Nizan will give a recital in Kimball Hall under the joint auspices of the local A. G. O. and N. A. O. organizations and the W. W. Kimball Company.

Miss Nizan comes to Chicago on a tour which has taken her to various cities in the United States and Canada. Everywhere she has aroused the highest enthusiasm by her unusual talent. In Boston, New York and Philadelphia she was rated by those who heard her as a performer of the greatest gifts, which are especially re-

Dr. Harold W. Thompson



markable as she is only 18 years old.

Miss Nizan is accompanied by her father and teacher, Henri Nizan, who is choirmaster at the Church of Notre Dame de Boulogne, near Paris. At the age of 14 years Mlle. Nizan played her first recital in Paris and the following year she played the famous organ in Trocadero Music Hall, Paris. Following a successful concert tour of France she went to Canada, giving forty-nine recitals in fifty days, including three in Notre Dame Cathedral, Montreal.

### GUILD TESTS JUNE 2 AND 3

#### Dates Changed to Avoid Conflict with College Examinations.

The annual examinations of the American Guild of Organists will be held June 2 and 3 in New York and the various other centers at which these tests are usually conducted. This is a change from the original dates—May 26 and 27—which were found to conflict with college examinations. Announcement of the change was received by The Diapason March 28 from Frank Wright, chairman of the Guild's examination committee.

### HONORS DR. H. W. THOMPSON

#### Royal Society of Edinburgh Elects Diapason Writer a Member.

Dr. Harold W. Thompson, a member of the faculty of the State College for Teachers at Albany, N. Y., and for more than a decade a member of the staff of The Diapason, was notified March 22 of his election to membership in the Royal Society of Edinburgh, according to a dispatch to *The New York Times*. The honor was bestowed in recognition of research work in Scottish literature.

Dr. Thompson is one of twenty-two Americans who are members of the society. He was graduated at Hamilton College and received his master's

and doctor of philosophy degrees at Harvard. He also won the degree of doctor of literature from Edinburgh University, where he studied under a Guggenheim fellowship. He is the author of "A Scottish Man of Feeling," which the Oxford University Press published last year, and he edited the works of Henry MacKenzie under the title "Anecdotes and Egotisms of Henry MacKenzie."

Benjamin Franklin was the first American to become a member of the Royal Society of Edinburgh, which was founded in 1783. The King of England and the Prince of Wales are honorary members.

### Twenty Recitals for Business Men.

N. Lindsay Norden, organist and choirmaster of the First Presbyterian Church of Germantown, Philadelphia, has just completed a series of twenty organ recitals, played Fridays at 12:30 for twenty minutes. The music offered at these recitals has been confined to that class which would appeal to the average layman, the purpose being to provide entertainment for the business people of the neighborhood. The church is in a thickly populated business section and there are many business men in the neighborhood at the noon hour. Soloists assisted at certain recitals. While the music was of such nature that it could be appreciated by the average untrained music-lover, none of the compositions was of an inferior type. Among the composers whose works appeared on the programs were Dvorak, Wagner, Gounod, George B. Nevin, Gordon B. Nevin, Sibelius and Rheinberger.

Harold L. Thomas



HAROLD L. THOMAS, who is organist of the Covenant M. E. Church in Evanston, gave a recital March 10 on the newly-rebuilt Austin organ in the First Methodist Church, where he is also assistant organist. The recital included numbers by Bach, Brahms,

Mlle. Renée Nizan



Karg-Elert and the Sixth Symphony by Widor. Mr. Thomas' performance showed that he is thoroughly familiar with the type of music presented and with the possibilities of the modern organ.

Mr. Thomas received his training in organ under Horace Whitehouse. He also studied composition under the late Dean Peter C. Lutkin, Dean Carl Beecher and Professor Arne Oldberg, all of Northwestern University. He received his bachelor of music degree in 1930 and is now working toward his master's degree at the same school.

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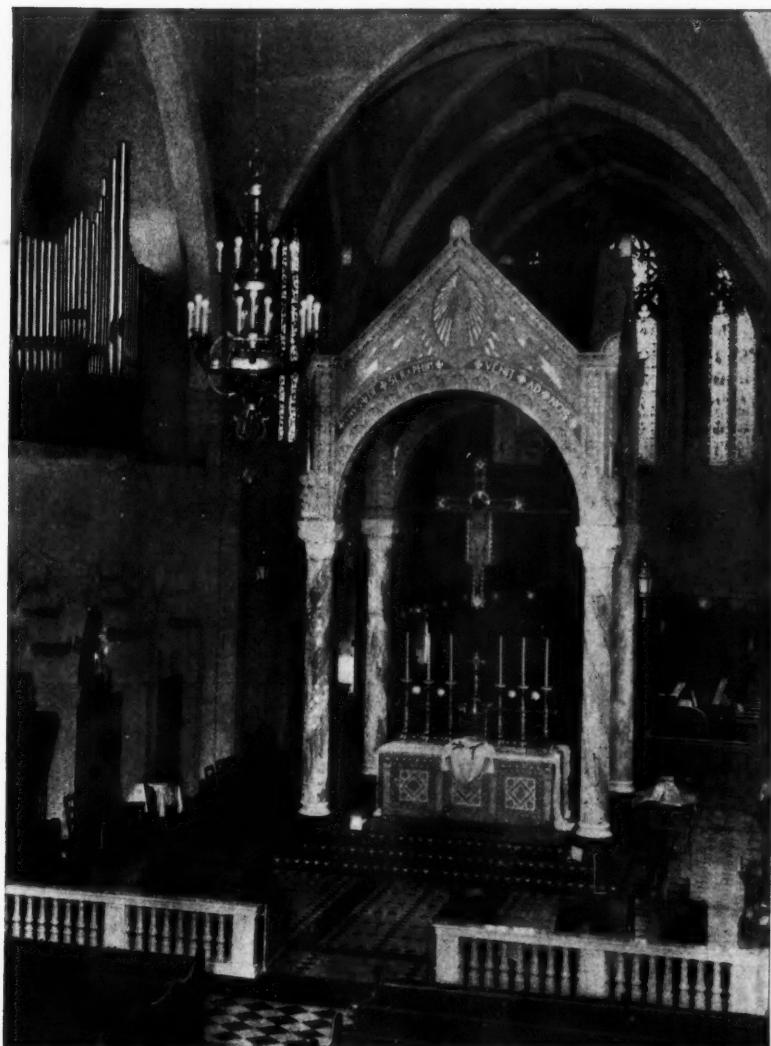
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## Fine Programs Given at Los Angeles; News Record of the Month

By ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., March 16.—A fine performance of Clokey's cantata "And We Beheld His Glory" was given at Immanuel Presbyterian Church March 9. This splendid work improves with each hearing and all concerned with this performance are to be congratulated, especially Clarence Mader, the organist, and Fritz Hoffmann, under whose direction the work was given.

Most instructive and enjoyable was the concert of the Oratorio Reading Club of Los Angeles given in the Vermont Square Methodist Church Sunday, March 13. The director, Alexander Stewart, had arranged a fine program with a choral ensemble of sixteen voices. The four numbers were: "Jephtha," by Carissimi; "God's Time Is Best," Bach; "Hear, O Lord," from "Judas Maccabaeus," Handel, and "The Pharisee and the Publican," by Heinrich Schuetz. Such concerts as this cannot fail to create an interest in this type of music and the club deserves the support of our organists and choirmasters.

The Skinner organ at the First Congregational Church is nearing completion and it is expected that the new church will be used for the first time the latter part of the month. A number of interesting musical events have been planned, including a performance of the Clokey cantata mentioned above, a recital by William H. Barnes of Chicago, who designed the organ, and other events of equal importance.

Alexander Schreiner is back at the console of the Skinner at U. C. L. A. after a bad attack of the "flu." During his absence the Sunday afternoon recitals were given by Ernest Douglas and J. W. Clokey and I filled in some of the weekday student recitals.

The sound of the Easter Alleluia and the inevitable earthquake is heard in the land, and we are assured that organs will have their annual tuning and the choristers' tonsils will be oiled in time for the 27th. What with a large number of sunrise services and many of the churches putting on extra services there is no need for anyone to go unchurched on this one Sunday in the year.

A splendidly attended meeting of the Guild was held at the First Methodist Church of Pasadena March 7, when Arthur W. Poister of Redlands University was the recitalist. After hearing this recital I am more than ever convinced that in Mr. Poister we have one of the finest players of the present day and on this occasion he gave us of his best.

The most important number on the program was the Symphonic Chorale, "Jesus, meine Freude," of Karg-Elert. In this twenty minutes of music we have the composer at his best and at his worst. There are parts of it that are magnificent and then again there are long patches of dull stuff that so many great composers know so well how to write. I enjoyed the Handel Concerto No. 5 very much. It seemed to fit the organ, and Mr. Poister's phrasing and registration left nothing to be desired. The other big number was the Grave, Fugue-Finale from the Reubke Sonata, a piece I never get tired of hearing and playing. It does not seem possible that this music could have been written seventy years ago. One felt the need of some good mix-

tures here. At the same time I have rarely heard this music sound so transparent. Every note stood out and the build-up was stunning.

Beautiful work was done in such things as the Sowerby "Carillon," the Franck Adagio, the recitalist's arrangement of a Bohemian Cradle Song, and, last but by no means least, the Finale from his Choral Symphony in D minor, a fine piece of writing in the modern French style.

My good friend Dr. Dinty Moore, who recently returned from a recital tour in Greenland, where he would have given nearly a hundred recitals had he been able to find an organ, has sent me the following recital program which he says he heard in England: Chorale Prelude, A. Potocary; Rheumatic Fantasia, Bach; "The Song of the Flea-bitis," Mussorgsky; Scarletta in B.E.D., Raff; Turkish Bath Patrol, B. Toven; Study on the Tonic, Quinn Tice; Toe-ccata, Theophile Goutier.

Husband—The dessert was very good tonight, my dear. Did you get the recipe out of the newspaper?

Wife—No, I got it at a Bach recital. A lady behind me told her neighbor about it.

### NEW ORGAN AT HIGHTSTOWN

#### City Enthusiastic Over Möller Placed in Methodist Church.

Hightstown, N. J., has a new three-manual organ built by M. P. Möller for the Methodist Episcopal Church which is attracting attention throughout the town and is being used to advantage by Mrs. R. R. Forman, organist of the church—so much so that the chairman of the organ committee, Addison B. Hunt, writes that "the more the organ is played the better it sounds."

The stop specification of this instrument, which is a community asset rather than merely another organ stowed away where it is seldom heard, is as follows:

**GREAT ORGAN.**  
Open Diapason 8 ft., 61 pipes.  
Doppel Flöte, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 61 notes.  
Flute Harmonic, 4 ft., 61 notes.  
Trumpet, 8 ft., 61 pipes.  
Chimes, 25 bells.

**SWELL ORGAN.**  
Bourdon, 16 ft., 97 pipes.  
Gedeckt, 8 ft., 73 notes.  
Orchestral Flute, 4 ft., 73 notes.  
Flute Twelfth, 2 1/2 ft., 61 notes.  
Flautina, 2 ft., 61 notes.  
Open Diapason, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Salicional, 8 ft., 73 pipes.  
Salicet, 4 ft., 61 notes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.

**CHOIR ORGAN.**  
Melodia, 8 ft., 73 notes.  
Doppel Floete, 8 ft., 73 notes.  
Dulciana, 8 ft., 73 notes.  
Gemshorn, 8 ft., 73 notes.  
Flute, 4 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**  
Resultant, 32 ft., 32 notes.  
Open Diapason, 16 ft., 44 pipes.  
Bourdon, 16 ft., 44 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Octave, 8 ft., 32 notes.  
Flute, 8 ft., 32 notes.  
Violoncello, 8 ft., 32 notes.

**PORTER HEAPS**

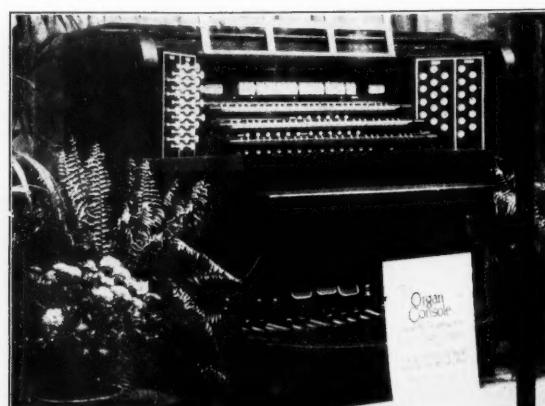
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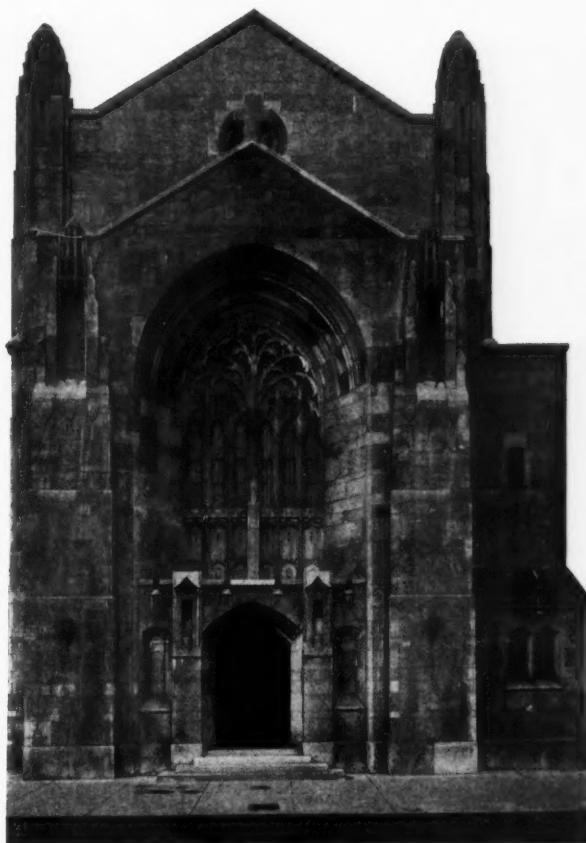
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*Grace Episcopal Church, Chicago*  
Photograph by Walinger.

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## Clarence Eddy Gives Reminiscences of His Eventful Musical Life

By CLARENCE EDDY

The records show that I was born in Greenfield, Mass., June 23, 1851—the first child born to George Sanger Eddy and Silence Cheney Eddy. The first musical instrument I played was the harmonica, which showed my fondness for the organ. On this instrument it is said I played the tunes of the day very skillfully. From this I graduated to the accordion. My first real studies, however, began at the age of 11 years, when I studied the piano under Miss Laura J. Billings and the organ under J. Gilbert Wilson, both of Greenfield. My father presented me with a Chickering square piano made especially for me under the direction of an uncle who was at that time manager in the Chickering factory.

At the age of 12 I was appointed organist of the Unitarian Church of Greenfield at a salary of \$125 per annum. It was in this church I gave my first recital. At the age of 13 I was given the position of organist in the Congregational Church of Greenfield with a salary of \$500 a year. Three years later I went to Hartford, Conn., and studied for two years under Dudley Buck. I remember that after hearing me play what he had assigned me at my first lesson Mr. Buck remarked: "My lad, you take to the pedals like a duck to water."

Dudley Buck then recommended me for the position of organist of Bethany Church, Montpelier, Vt. After two years at this church I decided to go to Germany and continue my studies with August Haupt of Berlin. On my way to Berlin I stopped in Liverpool several days and made the acquaintance of W. T. Best, who was organist of St. George's Hall. We dined together at the Great Northern Hotel. Best was a very brilliant player and I heard him play some of his own compositions, Bach and fantasies on operatic airs. He gave two concerts weekly on the famous organ built by Willis. In Paris I made the acquaintance of Alexandre Guilmant, Charles M. Widor, Eugene Gigout, Massenet, Gabriel Pierné and Saint-Saëns.

I also had the good fortune to meet César Franck and to hear him play the organ in the Church of St. Clotilde. He invited me to visit him at his home, where he asked me to play over some of his compositions with him on his grand piano. He took the manual parts and I the pedal parts. It was a great inspiration to hear and to know him.

I heard Saint-Saëns play several times in the Salle Pleyel, became well acquainted with Guilmant and heard him many times in La Trinité Church, where he presided over the grand organ in the gallery. I also became well acquainted with Salomé, who played in the chancel. I heard Eugene Gigout at St. Augustin Church and remember particularly the wonderful way he played his "Grand Chœur Dialogue." Widor was organist of St. Sulpice, where he still presides. I met, too, Ferdinand de la Tombelle, who dedicated to me his "Moreau de Concert." I heard Theodore Dubois play at La Madeleine, where he was organist. Louis Vierne then was organist of Notre Dame.

After this inspiring visit to Paris I proceeded to Berlin, where for two and a half years I applied myself diligently to my studies with August Haupt, the famous German organist, and with Albert Loeschhorn, the noted pianist and composer. My organ lessons were taken in the "Parochial Kirche," where Haupt was organist. Louis Thiele, the composer, was his predecessor. My practicing, however, was done on a pedal piano which was made especially for me. I took two organ lessons, two piano lessons and two theory lessons weekly and averaged from six to ten hours' practice daily.

Haupt, who was court organist, was on one occasion commanded to play at a gala concert in the "Garnison

Kirche" in Berlin. Being indisposed he sent me to take his place. I played the five-part Fantasie in C minor by Bach and the G minor Sonata by Merkel. The church was crowded. Kaiser Wilhelm I. and his sons were present, as were Bismarck and many citizens who had been especially invited.

While studying with Haupt in Berlin I made a visit to Stuttgart especially to call on Immanuel Faisst, who was then organist of the "Stifts Kirche." He invited me to play for him on the organ there and one Sunday I had the honor of substituting for him. Faisst was an intimate friend of Haupt and Louis Thiele.

Among the notable concerts I attended in Berlin was one at which Richard Wagner personally directed the playing of a number of his own compositions. Wagner was a nervously vigorous director. He knew what he wanted and obtained wonderful effects. Especially do I remember the effects he got in the overture to "Tannhäuser." I heard the famous Joachim String Quartet, headed by Joachim, the great violinist, many times. I also attended several recitals by Hans von Bülow, the great pianist; Karl Tausig, pianist, one of Liszt's most famous pupils, and Clara Schumann, pianist wife of Robert Schumann, the great composer. On a trip to Hamburg I attended a concert directed by Brahms. At this concert von Bülow played one of Brahms' concertos. I attended the Royal Opera frequently and heard during my stay in Berlin twenty-five different operas in the Royal Opera House. Usually I took a seat in the upper gallery, the admission to which was about 8 cents. One of the most noted sopranos was Pauline Lucea; the most noted tenor was Albert Niemann, and the famous baritone was Betz. The two contraltos I remember were Frau Mallinger and Madame Materna.

(To be continued.)

**Programs at Brick Church, New York.**  
Bach's "St. Matthew Passion" was sung at the Brick Presbyterian Church, New York, Sunday afternoon, March 13, under the direction of Dr. Clarence Dickinson, with the full choir of the Brick Church and the St. Cecilia Choir of St. Michael's Episcopal Church. March 20 a Bach program was given at the noon hour of music, with Godfrey Ludlow, violinist; the Brahms Quartet, Laurence Curry, Wallace McPhee and Clarence Dickinson.

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At the age of 21 Mr. Eigenschenk had already been accorded an appearance as soloist with the Chicago Symphony Orchestra and selected by the composer to play the premier performance of DeLamarter's "Weaver of Tales" with the orchestra in Chicago and at Wanamaker's, Philadelphia.

He has held the post of Associate Organist of the Chicago Symphony Orchestra and is now organist and director of the renowned Second Presbyterian Church, Chicago.



### HIGH-LIGHTS OF EDWARD EIGENSCHENK'S ORGAN PLAYING AS REFLECTED BY THE PRESS:

WANAMAKER AUDITORIUM, New York—Edward Eigenschenk, former Associate Organist of the Chicago Symphony Orchestra, gave a recital at Wanamaker's Auditorium yesterday which attracted an attentive audience. Equipped with an ample technique and a light, fluent touch, Mr. Eigenschenk presented a program which gave a comprehensive survey of music for his instrument. One of the choicest selections offered was the lovely Scherzo from Widor's Fourth Symphony. Under his nimble fingers the impish music trailed along the pipes like a rush of melodious winds whispering haunting sounds.—*World Telegram, New York*.

BUSHNELL MEMORIAL HALL, Hartford, Conn.—Edward Eigenschenk thrilled an audience of more than 2,500 persons yesterday afternoon at Bushnell Memorial Hall with the unusual skill and proficiency which he showed in a program of exceptional interest. As a technician he ranks with the great organists of the country today and his work was remarkable for its clarity and good taste in registration.—*The Hartford Daily Times*.

#### Recital at St. George's Church, New York:

THE DIAPASON—Seldom has an N. A. O. Convention heard such brilliant playing as that of Mr. Eigenschenk.

THE AMERICAN ORGANIST (Dr. William Barnes)—One of the biggest thrills I remember having in organ recitals was furnished by Mr. Eigenschenk's opening "Grand Choeur Dialogue" by Gigout . . . Magnificent and thrilling beyond words.

MUNICIPAL AUDITORIUM, MEMPHIS, TENN.—The young virtuoso from Chicago electrified his audience with his crisp phrasing, lovely coloring, put on with discretion, and overwhelming manual and pedal technique. He received an ovation at the close of his playing which was brilliant climax to the events.—*The Diapason*.

#### Letter from the Standaart Organ Co. on Occasion of the Dedication of New Organ in Paris:

Mr. Edward Eigenschenk, Dear Sir:—We have learned through our representative in Paris that you have delighted the auditors with your phenomenal playing. \* \* \* We herewith write you to visit us in Antwerp and Schiedam where we can arrange for you to play recitals on some of our other organs.

N. V. STANDAART, Antwerp, Belgium.

#### His Work Receives Enthusiastic Approval in Many Cities:

Highly complimentary reviews of Mr. Eigenschenk's recitals have been published in various cities in which he has appeared, including—Rock Island, Ill.; Quincy, Ill.; Galesburg, Ill.; Fargo, N. Dak.; Sioux City, Iowa; Jamestown, N. Dak.; Birmingham, Ala.; Raleigh, N. Car.; Columbia, Mo. (Missouri A. G. O.); Lock Haven, Penn.; Princeton, N. J. (Princeton University); St. Louis, Mo.; Spartanburg, S. Car. (Converse College); Holland, Mich., (Hope College); Marshall, Mich.; White Plains, N. Y.; Milton, Wis., (Milton College); Naperville, Ill., (North Central College); Normal, Ill., (Illinois State Normal University); Wheaton, Ill., (Wheaton College); Chicago, (University of Chicago and Concordia College); Grand Forks, N. Dak.; Aberdeen, S. Dak.; Owensboro, Ky., and others.

#### SEASON 1932-33

**CONCERT MANAGEMENT — FRANK VAN DUSEN**  
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#### Edward Eigenschenk, Soloist with Chicago Symphony Orchestra:

CHICAGO TRIBUNE (Edward Moore)—Edward Eigenschenk displayed great technical facility, a fine understanding of the art of registration and rarest of talents among organists, a vital and accurate sense of rhythm.

CHICAGO DAILY NEWS (Maurice Rosenfeld)—His pedaling was particularly good, his phrasing clean-cut and musical and his gift for registration ingenious and artistic. He showed a complete command over the mechanical demands of the organ and he played the Concerto most effectively.

CHICAGO EVENING AMERICAN (Herman Devries)—Played the Guilmant Concerto like a master.

#### Edward Eigenschenk with Orchestra, in "Weaver of Tales," by Eric DeLamarter:

CHICAGO EVENING POST (Karleton Hackett)—His playing was in the spirit of the music and the phrases rippled out from under his fingers with clarity and a sort of effervescence most grateful to the ear.

CHICAGO HERALD-EXAMINER (Glenn Dillard Gunn)—The Composer profited by the services of a virtuoso as Soloist, Mr. Eigenschenk.

#### Telegram on Occasion of Dedicatory Recitals at University of North Carolina:

PROF. FRANK VAN DUSEN,

KIMBALL HALL, CHICAGO, ILL.

Edward Eigenschenk in dedicating University of North Carolina organ thrilled capacity houses on three consecutive days. His interpretations from Bach through the French school to Modern Novelties displayed an organ technique worthy his growing reputation as America's most brilliant young organist.

HAROLD SHELDON DYER, Director of Music.

**George Eastman's  
Life Marked by Love  
for Music of Organ**

[At the request of the editor of *The Diapason* Mr. Gleason has written the subjoined article dealing with the interest of the late George Eastman in the organ. The death of Mr. Eastman, maker of cameras at Rochester and one of the wealthiest and most generous philanthropists of America, recalls his benefactions which established the Eastman School of Music. Mr. Gleason has been Mr. Eastman's personal organist, as well as head of the organ department of the Eastman School, since 1920. At the request of Mr. Eastman he designed the large organs mentioned at the school and in the Eastman Theater. At the funeral service he played music that Mr. Eastman before his death had asked him to play.]

By HAROLD GLEASON

In the death of George Eastman the world has lost one of the greatest philanthropists of all time. His gifts enriched the whole world as well as the city of Rochester, and while many of these gifts ministered to greater material satisfaction, he also added an enrichment of cultural life that is extraordinary. In his death the cause of music lost one of its best friends. His active interest in music extended over a period of thirty years or more, and was based on a real love for it.

The organ always appealed to Mr. Eastman, and on the completion of his East avenue home he installed a three-manual and echo Aeolian and engaged an organist to play it regularly. About fifteen years ago he added another organ of four manuals, with a new console, making a complete instrument of 120 stops. During this entire period of thirty years Mr. Eastman maintained a private organist and a string quartet, known in later years as the Kilbourn Quartet, in memory of his mother, Maria Kilbourn Eastman. The organ was played for him every day during the breakfast hour and with the string quartet two evenings each week.

Sunday evenings it was Mr. Eastman's custom to invite about 100 friends for the music. The first part of the program took place in the large music room and usually consisted of a string quartet and another chamber work with piano. Frequently unusual chamber works with clarinet, horn, harp and other combinations were presented. It is safe to say that in the past twenty-five years practically every chamber work of importance has been played in Mr. Eastman's home. After the supper, which was served to the guests, another program was given in the conservatory music room. The organ is ideally placed here, speaking into the two-story room from three sides, forming a blend of tone that seemed to pervade the room without being definitely located in any particular spot. This program consisted of organ solos, solos by a member of the quartet, and a group of ensemble music for strings, organ and piano. Mr. Eastman was particularly fond of this combination, and a large library of original and arranged music was built up.

The organ was Mr. Eastman's particular joy, and he took a lively interest in the music and in the instrument itself. During the installation of the second organ he told me of the pleasure he had in making one or two suggestions for mechanical improvements. He enjoyed all schools of organ music, provided it had the qualities of color, vitality, rhythm and clear form. He preferred the classics in chamber music and few modern composers after Debussy interested him. Organ music of all periods was played provided it had the qualities he admired, and many transcriptions of orchestral works. His favorite composer was Wagner, and many arrangements for strings and organ were made of selections from the operas.

When the Eastman School of Music was built, Mr. Eastman took a personal interest in the organ equipment and talked over specifications and problems of construction with various builders. He rewarded with a kodak a suggestion made by Ernest M. Skinner in regard to the placing of the practice organ.

The organ in the Eastman Theater was built by the Austin Organ Com-

Dr. Ray Hastings



DR. RAY HASTINGS' twentieth anniversary as organist of the Temple Baptist Church in Los Angeles was observed at that church Feb. 14. On the folder for the day the pastor, Dr. John Snape, expressed the feeling of the parish toward Dr. Hastings in this paragraph:

"Today is the twentieth anniversary of the coming to Temple organ of our friend and brother, Dr. Ray Hastings. We affirm without hesitation that no church has had such efficient and loving service as Dr. Hastings has given Temple Church through all the years. We owe much to him for our musical standing in the city, and we are glad to pay him homage on this anniversary day. As long as Temple Church has an organ we hope Ray will be at the keyboard."

Preceding the evening service Dr. Hastings played a short recital, making use of the following selections: Largo, Handel; Prelude No. 7, Chopin; "Love Song," Old Irish Melody; Sextet from "Lucia di Lammermoor," Donizetti; Triumphal March, "The Anniversary," Ross Hastings. The last number was written for this anniversary.

pany, and the one in Kilbourn Hall by the Skinner Organ Company. Nine two-manual and four three-manual organs built by M. P. Möller and one three-manual by the Skinner Company complete the organ equipment.

Mr. Eastman's death has been a most serious loss, but his magnificent vision in planning and building the Eastman school and theater and his generous interest and foresight in the organ equipment will always serve to remind us of a great man who gave himself as well as his money to the enrichment of our cultural life.

Rupert Sircum conducted the choir of Westminster Presbyterian Church, Minneapolis, in a presentation of Bach's "St. Matthew Passion" Sunday evening, March 20. An augmented chorus of 100 voices took part.

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Gentlemen:

I am in every way pleased with the Samuel, Elizabeth and Hermie C. Truxal Memorial Organ which you installed for me in the First Reformed Church, Greensburg, Pa. The tone quality is rich and varied, and the organ adds much to the worship service.

I have found it a pleasure to deal with your Company. The organ builders showed me every courtesy and spared themselves no pains or labor to give us a good job.

It is with pleasure that I bear this testimony for your Company.

Very sincerely yours,

March 2nd, 1932.

[Signed] J. A. TRUXAL.

FIRST REFORMED CHURCH  
Third St. and S. Maple Ave., Greensburg, Pa.

Austin Organ Company,  
Hartford, Conn.  
Gentlemen:

The organ which you have recently installed for us is entirely satisfactory. Our people are delighted with it. The soft stops can be used most effectively in the building of a worship program. All the tones are rich and delightfully pleasing. We do not hesitate to say that we are glad that we selected an Austin.

We found your workmen to be gentlemen of the highest character, cheerfully accommodating themselves to our construction program.

Very sincerely yours, [Signed] LAWRENCE E. BAIR, D. D., Pastor.

March 2nd, 1932.

GREENSBURG, PA.

March 5th, 1932.

Austin Organ Company,  
Hartford, Conn.  
Gentlemen:

Am very happy to write you and say how much I am pleased with the new, three-manual Austin Organ recently installed in the First Reformed Church, Greensburg, Pa. It is all and more than I had hoped for—beautiful tone quality, fine action and unusually well equipped with every mechanical device to make it easy to play.

The Solo stops are unusually effective, the strings are beautifully voiced, the reeds give a fine, silvery top to the full organ, which is full, brilliant and telling; the Diapasons and Flutes are all that could be asked for.

As one of the Committee to purchase the organ, I want to say my thanks for the unusual care you have taken to carry out our wishes and also mention the fine type of men you sent to install the organ.

Very sincerely, [Signed] WILLIAM WENTZELL,  
Organist at East Liberty Presbyterian Church, Pittsburgh, Pa.

**AUSTIN ORGAN CO., HARTFORD,  
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## Rogers, Mackinnon, Brewer and Lutkin; Their Compositions

By HAROLD W. THOMPSON, Ph.D., Litt.D.

Some recent inquiries about American composers have seemed to me so interesting and important that I have laid them aside to be answered for the benefit of all readers of this department. In no case is my answer complete or fully satisfactory even to myself, because in each case a long article is deserved. But it may well be that a few hints about the best work of a composer will be more generally useful than an exhaustive article about his complete output.

### James H. Rogers

Questions: Will you please send me a list of the larger organ works of James H. Rogers of Cleveland, with a few suggestions regarding his best anthems? Has he composed any sacred solos?

Answer: More than once I have desired to write an article about the compositions of this popular American composer, and more than once I have asked him to make for me a list of his works; but, though he is a great critic as well as a leading composer, his modesty has never permitted him to answer my request.

His compositions in larger forms for the organ are as follows:

First Sonata, in E minor. (G. Schirmer.) Perhaps the most popular of his works; very melodious, sometimes lusciously so.

Second Sonata, in D minor. (G. Schirmer.) The one with the delightful pastorale scherzo; all good.

Third Sonata, in B flat. (G. Schirmer.) Ending with a fine Passacaglia.

First Suite. (G. Schirmer.) The sections are published separately, including a popular March.

Second Suite, in F minor. (Presser.) A tuneful and very easy work, excellent for teaching.

Sonatina in D. (Presser.) Includes the charming "Carillon." Easy and excellent. Published in 1929.

Second Sonatina, in F minor. (G. Schirmer.) Includes a Finale in Gregorian mode—splendid postlude. Easy and excellent. Another publication of 1929.

It is a highly useful set of pieces for the American church organist—tuneful, as American music nearly always tries to be, beautifully put together, ranging from the simple in the suites to the moderately difficult and scholarly (as well as popular) in the third and second sonatas. No other American has published so many good numbers for organ in the larger forms.

As for anthems, there is not the slightest doubt in my mind that the best by Rogers is the resonant "Seek Him That Maketh the Seven Stars" (Ditson)—one of the important American ecclesiastical compositions, and no less important for being within the abilities of any choir, even a mixed quartet. Most of his better anthems are published by G. Schirmer. There is, for instance, the graceful "I Will Lift Up Mine Eyes," appropriate at the summer service; "Lift Up Your Heads," used at Palm Sunday and at Ascensiontide; "The Lord Is My Rock," one of a numerous list of anthems of praise and confidence, particularly suited to the bright, happy spirit of the composer's best efforts. A number of his anthems are useful in the Jewish service, to whose beauty he has contributed a famous setting of the entire ritual for Friday evening and Saturday morning.

As for solos, I think that the most popular is "Great Peace Have They Which Love Thy Law" (G. Schirmer), for medium voice, which was so well liked that it was rearranged as an anthem. Some of his other excellent solos are:

"A Prayer." Two keys. Words by Alfred Noyes. Patriotic, in time of national stress. (G. Schirmer.)

"God Created Man to Be Immortal," For a real bass, in the excellent and easy cantata, "The New Life." (Ditson.) Easter, saints' days and memorial services.

"Greater Love Hath No Man," for high or mezzo voice, in the cantata "The Man of Nazareth." (G. Schirmer.) Fine for soldier memorials and for Lent.

"Out of the Depths." Two keys. (Schmidt.) Lent, penitence.

"Today If Ye Will Hear." Two keys. (Schmidt.) Conversion, grace.

You will notice that two of these solos are from very popular, easy and attractive cantatas. Besides the two mentioned there is a third easy cantata called "The Mystery of Bethlehem" (Lorenz), of the same high quality. All three works can be performed by a quartet.

The gift of Dr. Rogers to American church music has been joy. At harvest, especially, we remember him, with his manliness, cheer, lucidity of expression and large gift of melody. And in spite of the fact that he has composed little for the church for the past seven or eight years, he holds the affection of Protestant choirmasters. In my questionnaire of 1923 on the popularity of American anthems he ranked third in popularity among American composers in that form. In my questionnaire of 1930 he ranked fifth. If the people who answered the questionnaire had been more numerous, it is likely that he would have ranked even higher.

### Hugh Mackinnon

Question: Has Mr. Mackinnon published anything except Christmas carols? Which of the carols do you recommend specially? Who is Mr. Mackinnon?

To answer the last question first, Mr. Mackinnon is a graduate of Dartmouth College, American born, and one of the best of our younger composers. When last I heard from him he was organist of the Cathedral of St. Matthew (Episcopal) at Laramie, Wyo. His most important post in the East was at Grace Church, Utica, N. Y., a historic church which has a remarkable musical tradition. Its last three organists are all in important cathedrals now. DeWitt Garretson is at St. Paul's Cathedral in Buffalo and Norman Coke-Jephcott, who is English in birth, is the newly appointed organist of the Cathedral of St. John the Divine in New York.

Beside his remarkable series of Christmas carols and carol-anthems, Mr. Mackinnon has published the following anthems—all with the H. W. Gray Company:

"Bread of the World." Unaccompanied. "Give to My Restless Heart." For SATB and also for SSA. A lovely little number.

"Lord Christ Came Walking." Unaccompanied, six parts, with baritone obbligato.

"Lo, the Dawn of Resurrection." An Easter processional.

"Now on Land and Sea." Accompanied, with alto solo. Has a delicious part for chimes and is one of the most melodious of American anthems for ensemble. People with very severe taste may regard it as too luscious; I do not.

"Of the Light of the Dawn." Unaccompanied, six parts. Nature, Trinity-tide.

"O Holy Jesu!" An exquisite introit for communion. Best unaccompanied. One of his perfect things.

"Sheep and Lambs." Unaccompanied chorus; regarded by many as his best anthem.

The following is probably a complete list of his carols, anthems and carol-anthems for Christmas—the compositions which have made him admired by every organist who will give American composers a chance; they are all published by Gray:

"Christ Is Born of Malden Fair." Unaccompanied, for any choir, including a quartet. A gem, and one of his earliest.

"On a Winter's Night." One of his most popular carols. Text by Belloc. It can be sung unaccompanied or accompanied, and it is lovely either way.

"Sleeps Judea Fair." Another very popular carol, for accompanied choir of any sort, with a delicate hint of "Holy Night" in the organ part.

"This Is the Month." A splendidly sonorous setting of the first section of Milton's great "Ode on the Nativity." This is the first composition of Mr. Mackinnon's that I saw, and probably the first published. I am happy to remember that I hailed it with enthusiasm and performed it on that Christmas of 1918, though I had only a quartet. It needs a chorus for full effect. It is accompanied.

"One of our finest anthems; is easy, too. "Ballad of St. Stephen." Men, two parts or duet.

"This Endnes Night." Quaint old English text. Unaccompanied.

"I Saw Three Ships." Fine anthem, with solos for SATB.

"Mary the Mother." For SSAA; one of the loveliest carols for women's voices.

"O the Holly." Unaccompanied carol.

### Hugo Goodwin



HUGO GOODWIN feels like an old fire department horse these days, for he is back with the choir boys, where, like so many other famous organists, he began his musical activities. As organist and choirmaster of St. Paul's Episcopal Church in Minneapolis he has a choir of forty-three boys and an adequate number of men. As this is the only boy choir in the flour city Mr. Goodwin does not confront the difficulties which beset so many conductors of boy choirs these days—lack of material. The paucity of boy choirs gives him a large field from which to draw and he has a long waiting list. The organ is a three-manual Austin, which has been entirely overhauled since Mr. Goodwin took charge in the fall. A choir mothers' association, consisting of mothers of choir boys, stands solidly back of Mr. Goodwin in his work and supports it in many ways, both large and small, which in itself must be a delight to the choirmaster.

Mr. Goodwin left Grinnell College, in Iowa, for the Minneapolis position after being on the musical faculty of the college for several years and winning the master of arts degree at the last commencement. Previous to that he was municipal organist of St. Paul for a long period. He went to St. Paul from Chicago, where he had held such important posts as that at St. James' Episcopal Church and at the First Congregational Church of Evanston, and where he established an enviable reputation as a recital performer.

"A Christmas Folksong." Unaccompanied. Chorus.

"Where Go Ye?" Excellent anthem of fourteen pages, accompanied, six parts, solo for soprano.

"O Scholars and Sages." Short carol, three pages, unaccompanied, lovely tune. "I Hear along Our Street." Unaccompanied carol-anthem.

"A Bethlehem Carol." For SSA and a solo for soprano. Delicate and lovely.

This is the best of Mackinnon, and it is exquisite. His work has a delicate finish and charm of the rarest art. He has a singular purity of style, an unfailing melodic gift, and a genuine piety. Quite recently Father Walter Williams mentioned him to me with high commendation; so I take it that he appeals to the Anglo-Catholic of severe tradition as well as to the great mass of us American Protestants.

### Dr. John H. Brewer

Question: What compositions of Dr. John Hyatt Brewer do you consider likely to survive, now that we have lost his charming personal presence? How do you rank his organ works?

Answer: Well, Dr. Brewer will always mean to me a personality, even though I cannot see him. So far as his compositions are concerned, I like best his tuneful, bright organ pieces, the ones inspired by moods of nature. Those I enjoy most are the following, all published by G. Schirmer: "An April Song," "Echo Bells" (with part for chimes), "Indian Summer Sketch" and "Springtime Sketch." They are all easy to play, full of opportunity for varied registration, and so melodious that any audience can enjoy them upon a first hearing.

I do not care so much for his anthems as for the organ pieces, but they are decidedly popular. In the questionnaire of 1930 the choice went to the following anthems: "More Love to Thee" (the favorite), "From the Recceses of a Lowly Spirit" (which I think I prefer), "God Is Our Hope," "O Lamb of God," "O Jesus, Thou Art Standing" (one of the most widely used), and "O Jesus, We Adore Thee." In the questionnaire of 1923 the favorite was "O Jesus, Thou Art Standing" (Schmidt); I believe that it is more widely used than any of the others. His style in all these was similar to that of Harry Rowe Shelley at his best. He used to defend Dudley Buck vigorously and convincingly, and he undoubtedly had some of Buck's suavity and appeal in composition.

At least two of his sacred solos have real merit. They are "Suffer Little Children to Come," for high voice (G. Schirmer), and "The Virgin's Slumber Song," for alto (G. Schirmer).

### Dean Lutkin

Question: What are some attractive anthems and organ pieces for a service in memory of Dean Peter Christian Lutkin?

Answer: Dean Lutkin's great influence undoubtedly was that of a scholar-teacher, rather than a composer. The work that he did for unaccompanied singing and for the elevation of the education of church musicians was beyond praise, and his judgment on hymnology was excellent and beneficial. There is no organist who cannot profit by Bulletins numbers I and III of his school of music at Northwestern University, the department of church and choral music, published in 1930, the final statement of his wisdom regarding hymns.

Perhaps the finest of Dr. Lutkin's compositions are his settings of the Episcopalian canticles. I am thinking especially of his Te Deum in C (Gray) and his Communion Service in C (Gray)—both splendidly vigorous and reverent. His most popular anthems include his "Kingdom of Light" (Gray), "Fairest Lord Jesus" (Gray), and probably the most popular and best—"What Christ Said" (Gray). He composed a beautiful setting of a choral benediction, "The Lord Bless You" (Summy), which is used a good deal—by Dr. Dickinson, among others. The anthems are all published by Gray and Summy, I think; several of them are for unaccompanied chorus.

The dean's best work for organ is found in his series of nine "transcriptions," as he called them, of hymntunes; anyone else would call them chorale preludes, but his modesty was in the way of accuracy. They are published by Gray. You will find a list of them in my department of The Diapason for December, 1927. For a memorial service in the composer's honor I suggest number 5, "Worgan—Jesus Christ Is Risen," and number 6, "Diademata—Crown Him with Many Crowns."

### Detroit Praises Grand Rapids Choir

The vested choristers of the Park Congregational Church of Grand Rapids, Mich., directed by C. Harold Einecke, gave a program at the Detroit Institute of Arts, Detroit, Sunday afternoon, March 6. Detroit critics acclaimed this choir as one of the finest in the state of Michigan. They characterized the varied program of works from Praetorius to Christensen, James and David Hugh Jones as one of the best ever given in the Art Institute. The entire program was sung from memory and without accompaniment. The choir also gave a concert at the Boulevard Temple, Detroit's "skyscraper" Methodist church, in the evening.

### Hunt Directs Liszt Oratorio

A musical vespers service at Plymouth Church, Minneapolis, Feb. 29, was marked by presentation of the oratorio "The Thirteenth Psalm," by Liszt, under the direction of Hamlin Hunt, organist and director. Mr. Hunt has a chorus of twenty-eight voices. In addition to this the choir sang Clarence Dickinson's anthem "Soft Are the Dews of God." Mr. Hunt played as the prelude Bossi's "Mystic Hour" and as the postlude the Arkadelt "Ave Maria."



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# National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

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**I**N the passing of Mrs. Bruce S. Keator for the N. A. O. has lost one of its finest characters and staunchest supporters. First as a chapter president and later as a national officer she gave most generously of her means and executive ability to further the interests of our organization. Her charming personality, kindness and thoughtfulness for all will live long in the memories of those who were associated with her in her many activities.

If one could drop in on the Springfield, Ill., chapter on the last Tuesday of any month during the winter season he would find there a body of organists engrossed in the study of many interesting subjects pertaining to the art of the organist. For instance, in February they dealt with the subject "From the Piano to the Organ," bringing out the differences between the two instruments. Subsequent months will find study meetings taking up the "History of Organ Building in America," "Music in the Church Service," "Hymn Playing; Good and Bad," etc. This plan for chapter meetings seems to be a good one for others in need of new ideas.

Music week will soon be with us and certainly if the world ever needed music it is at this time. Let us cooperate in every way to make the celebration this year of unusual excellence. At the same time we must not give up the idea of some choral competition among our own groups. The time is ripe for such plans.

Committees are being appointed to lay the foundations for our national convention in Rochester. Those who attended the meeting held there about eight years ago will remember that nothing was left undone to make our stay in that city pleasant and profitable. The convention of that year was an ideal one.

In each succeeding month we hope to publish interesting details of the program so that you will be persuaded early in the summer to plan to gather in Rochester Aug. 29.

**Executive Committee.**

The executive committee met at the Manhattan Towers Hotel, New York, March 14. Reports for the month were read and accepted. A committee was appointed to prepare resolutions on the death of Mrs. Bruce S. Keator, to be spread upon the minutes and to be sent to the family of Mrs. Keator. The secretary was requested to write letters of congratulation to Dr. T. Tertius Noble upon the honors conferred on him by the Archbishop of Canterbury and St. Thomas' Church and to Dr. William C. Carl upon his fortieth anniversary as organist of the First Presbyterian Church, New York.

Mr. Milligan reported progress in the preparation for the 1932 convention.

**Connecticut Council.**

The Connecticut council gave a console party at the new Austin organ in the Asylum Avenue Baptist Church, Hartford, Feb. 3. Three of Hartford's organists—Josephine V. Kendrick, Walter Dawley and Stanley Usher—were heard in recital by many members of the council. Miss Kendrick's playing is always of high order and her interpretation of the B minor Chorale (Franck) and Candlyn's "Indian Legend" was skillful. Mr. Dawley's regis-

tration was imaginative and all of his selections, which included the stirring Chorale Prelude by Krause, were much enjoyed. Mr. Usher concluded the program with a worthy interpretation of Bonnet's Reverie and four Chorale Improvisations by Karg-Elert. Following the delightful recital there was a social hour in the church parlors.

Audrey Tietjen, assistant organist at St. Thomas' Church, New York, was presented by the council in a recital on the four-manual Austin organ in Bushnell Memorial Hall on March 7. Mr. Tietjen, though a very young man, has made a name for himself as a brilliant organist. His program, which was heard by about a hundred organists and friends, was as follows: Passacaglia in C minor, Bach; Chorale Preludes, "Lord, Have Mercy" and "Sing Praise to God," Bach; "The Soul of the Lake," Karg-Elert; Scherzo from Second Symphony, Vierne; "Ave Maris Stella," Dupre; Chorale Prelude, "Banger" Noble; Toccata-Prelude, "Pange Lingua," Bairstow; Introduction and Fugue from the Fantasia on "Ad Nos," Liszt.

The council held its annual Lenten service this year at St. Joseph's Cathedral March 13. A chorus made up of the combined paid choirs of the city sang. Edward F. Laubin directed the chorus and the organ numbers were played by organists in the council. These services have been enjoyed by capacity audiences for several years and the music-lovers of the city always look forward to a splendid program.

LUDELLA CLARK KNOX,  
Secretary.

**Portland, Me., Chapter.**

John Fay gave an organ recital at St. Joseph's Church (Roman Catholic), on a fine new Austin organ, Feb. 1. Mr. Fay is a brilliant young player and is a great credit to himself and to the N. A. O. He played: Symphony No. 4, Widor; "Sicilienne," Bach; "Le Coucou," d'Aquin; Cantabile, Jongen; "Pièce Heroïque," Franck; Berceuse, Dickinson; Intermezzo, Callaerts; "Jagged Peaks in the Starlight," Clokey; "Marche Triomphale," Karg-Elert; "Sylvan Idyll," G. B. Nevin; "Romance sans Paroles" and "Variations de Concert," Bonnet.

On Feb. 15 Howard W. Clark gave a piano recital at Frye Hall before an appreciative audience. Mr. Clarke is organist and director of the First Universalist Church, a member of the American Guild of Organists, the National Association of Organists and the Kotzschmar Club, and head of the Clark Piano School.

The study group is held every two weeks under the able leadership of Mrs. Haviland at her home. A course of study in hymnology, with its historical background, written by Mrs. C. N. McHose, is being followed by a large group of organists and students.

ELIZABETH DE WOLFE, Secretary.

**Big Events in Baltimore.**

The Baltimore chapter held its monthly meeting Wednesday morning, March 16, at the parish-house of the First Unitarian Church. Routine business and coming events claimed the attention of the chapter.

At the Peabody Conservatory of Music Feb. 18 we were privileged to hear another organ recital in the series sponsored by the Baltimore chapter, N. A. O., and the Chesapeake chapter, A. G. O., given by Alexander McCurdy, Jr., organist and choir director of the Second Presbyterian Church, Philadelphia. Mr. McCurdy's playing kept the attention and interest of the audience from the first number until the last. He responded to three encores. His program was played entirely from memory.

Coming events are a recital by Andrew Tietjen, assistant organist of St. Thomas' Church, New York, March 31, and Ernest White, organist and choir-master of St. James' Episcopal Church, Philadelphia, April 25.

During music week the organists

with their choirs will participate in a choral evening under the direction of Frederick Erickson, organist and choir director of Emmanuel Church. The work to be given is Gounod's "Requiem."

A. M. CLINE,  
Corresponding Secretary.

**Social Evening at Miami.**

As an alternative to the usual musical program which this chapter provides for its members and their friends, a social evening was enjoyed March 7 at the home of Mrs. Herbert Sawyer, organist of the Temple Baptist Church. A supper was served, and was followed by games and other entertainment by various members, who demonstrated their ability to entertain in other ways than musically. The result was that a splendid get-together feeling was fostered.

Some interesting plans are under way for musical programs, not only by our own members, but by visiting organists.

**Address to Easton, Pa., Chapter.**

Thomas Yerger, organist and choirmaster of Lafayette College, addressed the chapter at its February meeting. Mr. Yerger has for the last several years studied in France under Marcel Dupre and gave us an interesting and fascinating picture of French organs, famous cathedrals and intimate glimpses of contemporary French organists—among them Widor. He also told of his visit to the church where Bach played and to several of the larger London churches.

The Saturday afternoon recitals during Lent at Trinity Episcopal Church have been inspiring. The following are the dates and participants: Feb. 13, Miss Shirley Brendle and Mark Davis, assisted by Sumner Andrews, tenor; Feb. 20, Mrs. Hazel Kleckner and Randolph Hackman, assisted by Roy Werkheiser, baritone; Feb. 27, Andrew Burwell and Edgar Held, assisted by Miss Edna Bougger, soprano; March 5, Charles Davis, assisted by Mrs. Elmer Snyder, soprano, and Miss Olive Godshalk, contralto; March 12, Henry Eichlin and Ralph Dorschimer, assisted by Mrs. Wolfgang, soprano. SHIRLEY BRENDLE, Secretary.

**Reading, Pa., Chapter.**

The Reading chapter held its monthly recital March 6 in St. Matthew's Lutheran Church with Earl A. Bickel in charge. The choir of the church assisted the recitalists. The program was as follows: Processional hymn and vespers service; address of welcome by the pastor, the Rev. W. R. Siegart, B. D.; organ solo, Solemn Prelude, Noble (played by John Nichols, organist of the First Presbyterian Church); anthem, "Remember, O Lord, Thy Tender Mercies," Woodman (St. Matthew's choir); organ, Adagio, Yon (Mrs. Lillie Schlegel); vocal duet, "Where's the Cold Heart So Unfeeling," Rossini (Miss Roberta Myers, soprano, and Mrs. Amanda K. Hill, alto); organ solo, "Caprice Viennais," Kreisler (Frank Doermann, organist of Zion Reformed Church); a them, "Hear My Prayer, O God" (Mendelssohn (St. Matthew's choir) with soprano obbligato by Miss F. Roberta Myers); organ solo, First Movement of "Sonata Romantica," Yon (Myron Moyer, organist First Reformed Church).

The next recital will be held April 3 at St. John's German Lutheran Church, with Harold E. Bright in full charge.

IVA A. SPACHT.

**Harrisburg Chapter Service.**

The choir of fifty voices under the able direction of Howard E. Gensler, with the instrumental support of Mrs. John R. Henry at the organ, presented a noteworthy choral service, sponsored by the Harrisburg chapter Feb. 18 in the Fifth Street Methodist Episcopal Church. The anthems used in this service exemplified the seasons of Christmas, Easter, Whitsuntide and Thanksgiving, and were: "Silent Night,

Holy Night," Hawley; "Worthy Is the Lamb That Was Slain" ("Messiah"), Handel; "And All the People Saw the Thunderings," Stainer, and "Praise the Lord, All Ye Nations," Randegger.

Fifth Street Church has the largest purely volunteer choir without paid soloists in the capital city, and it is indeed a credit to the director and accompanist. The processional and recessional hymns were from the pen of Dr. William A. Wolf, president of the Pennsylvania council of the N. A. O.—"Hark, the Sound of Many Voices" and "Onward, Christian Soldiers." This was the first public performance of the latter setting, which is inscribed to Mrs. Henry, organist of the Fifth Street Church. The organ selections on this program included: Suite, Op. 205 (Chorale, Andante and Finale), Bartlett (Mrs. Robert C. Ream, organist of Redeemer Lutheran Church); "Grand Chœur Dialogue," Gigout (Clarence E. Heckler, organist and director of Christ Lutheran Church); "Chanson du Soir," Matthews (Mrs. Harry B. Howard, assistant organist of Fifth Street M. E. Church); Chorale Improvisation, Karg-Elert (Mrs. John R. Henry, Fifth Street M. E. Church); Fugue in G minor, Bach (Miss Laura M. Zimmerman).

The chapter had as guests at this service Dr. William A. Wolf of Lancaster and delegates from the various chapters throughout the state, who held a meeting in the social rooms of the church before the choral service.

The March meeting took the form of a choral worship service based on a poem by John Oxenham:

To every man there openeth  
A way, and ways, and a way;  
And the high soul climbs the high way,  
And the low soul gropes the low,  
And in between, on the misty flats,  
The rest drift to and fro.  
But to every man there openeth  
A high way and a low.  
And every man decideth  
The way his soul shall go.

This unique service was presented in the historic Market Square Presbyterian Church by the pastor, the Rev. Raymond C. Walker; Donald D. Ketting, minister of music; the solo quartet and choir, with the assistance of Miss Violette E. Cassel, Mrs. John R. Henry and James Emory Scheirer. The instrumental prelude to the service was the piano and organ composition—Guilmant's "Pastorale"—played by Miss Cassel at the piano and Mr. Ketting at the organ. Palestrina's "Call to Worship" was indeed a fitting opening, followed by an invocation by Dr. Walker, the Mendelssohn choral response and the hymn "Through the Night of Doubt and Sorrow." Anthems exemplifying the spirit of the service were sung as follows:

The Way of Praise—"Bless Thou the Lord," Ippolitoff-Ivanoff.

The Way of Service to Fellow Man—"When the Son of Man Shall Come," Williams.

The Way of Spiritual Expectation—"A Song in the Night," Woodman.

The Way of Obedience—"If Ye Love Me," Tallis.

The Way of Mystic Communion with God—"Cherubic Hymn," Bortniansky.

The Way of Fulfilled Expectations—"In Joseph's Lovely Garden," Dickinson.

The Way of Ministry to the Masses—"What Christ Said," Lutkin.

Dr. Walker gave a brief meditation on the lesser doxology of the liturgy—the "Gloria Patri." Mrs. John R. Henry played Andrews' "Evensong" from the C minor Sonata for the offertory, and James Emory Scheirer brought the service to a close with the Bach D minor Toccata and Fugue.

CLARENCE E. HECKLER,  
Recording Secretary.

**Union and Essex, N. J., Chapter.**

The February meeting was held Feb. 8 at Grace Church in Newark. A short business session was held in the parish-house, after which the members adjourned to the auditorium of the church,

where a recital to which the public was invited was given by Harold B. Niver, organist of the church. The instrument is a recently installed Austin consisting of a large four-manual gallery organ and a three-manual chancel organ, both controlled from one console. It is a beautiful instrument and the opportunity to hear it was a real treat that was greatly appreciated by the large audience. The program consisted of the following numbers: Suite in F, Corelli; "Harmonies du Soir," Karg-Elert; Prelude and Fugue in B minor, Bach; "An Elizabethan Idyll," Noble; Chorale in A minor, Franck.

FREDERICK P. SLOAT, Secretary.

#### Springfield, Ill., Study Meetings.

The plan for study meetings to be held monthly throughout the season by the chapter is as follows:

February—"From the Piano to the Organ." "Difference Between the Piano and the Organ." Miss Alma Abbott. "Transposing Piano Accompaniments to the Organ." Mrs. Bernice McDaniel Booth.

March—"The Hymn, Its Significance and Part in the Service." "Hymn Playing; Good and Bad," Miss Helen Nettleton. "Origin of Hymn-Tunes, and How They Received Their Names." Mrs. August Pabst.

April—"Music in the Church Service." "The Prelude, Its Significance, History and Character," Miss Evelyn Gilbert. "The Offertory," Mrs. E. R. Mueller. "The Postlude," Mrs. Alva Roberts. "The Prayer Response," Miss Nettleton.

May—"Expression in Organ Playing," Mrs. Ray Drennan. "The Art of Improvisation," Mrs. Booth.

June—"The History of Organ Building in America, and Some Historic Organs," Mrs. Roberts. "American Organists," Miss Ethel Bryant. "The Unit Organ," Mrs. O. Taylor.

Mrs. Elizabeth Root Mueller played a program of modern organ compositions and Miss Evelyn Gilbert read a paper on "The Development of the Modern Organ" at Laurel Methodist Episcopal Church, Springfield, Sunday afternoon, March 13. Mrs. Mueller's selections were: "Dawn," Jenkins; "The Bells of St. Anne de Beaupre," Russell; "Will-o'-the-Wisp," Nevin; "Song of Sorrow," Nevin; "Carnival Passes By," Goodwin.

#### Iowa Council.

A meeting of members of the N. A. O. in Clayton and Dubuque counties was held at the public library in Dubuque on the evening of Feb. 23 to take steps toward organizing a local chapter of the N. A. O. All present members of the N. A. O. attended, as well as several other organists. Professor G. J. Zeilinger, organist of Wartburg Seminary, Dubuque, read an excellent paper on the "Metrical Psalter." The Rev. Gerhard Bunge spoke on "Organ Specifications," basing his talk on suggestions regarding adequate ensemble in a small organ. All present took great interest in the papers and expressed their desire for a permanent chapter organization. The next meeting is to be held early in April.

#### Central New Jersey.

Early church music was the subject of the meeting of the Central New Jersey chapter, held March 7 in the Greenwood Avenue Methodist Church, Trenton. George Tilton, organist of the Third Presbyterian Church, gave an interesting discourse on Gregorian modes. The following program of early church music arranged and introduced by Edward Mueller, organist of the State Street Methodist Church, consisted of organ numbers and selections by the State Street quartet: "Sicut Cervus," Palestrina (quartet); organ, Toccata, Frescobaldi (Mrs. Dorothy Schrager); organ, Canzona, Gabrieli (Mrs. Edith Magowan); chorales, "Wachet auf" and "Wie schoen leuchtet

der Morgenstern," Bach (quartet); organ, Larghetto, Purcell (Mrs. Dorothy Schrager); duet, "Quando Corpus morietur," from Pergolesi's "Stabat Mater" (Mrs. R. Phillips, Mrs. R. Hutchinson); organ, Fugue in C major, Buxtehude (Miss Caroline Burgner). A short business session followed this instructive and entertaining program.

NITA B. SEXTON, Secretary.

#### Monmouth, N. J., Chapter.

The regular meeting of the Monmouth chapter was held at the home of Miss Abbie Strickland in Red Bank with fifteen members and seven guests present. Red Bank members were hostesses for the occasion. This was a study meeting on sixteenth century counterpoint under the direction of our president, J. Stanley Farrar. Mr. Farrar's work was keenly enjoyed and appreciated and many were earnestly desirous of having this type of meeting continued. A musical game, arranged by Miss Strickland, followed and refreshments were served. Edward O'Brien, tenor, and Gustav Döhring, bass, sang to an appreciative audience. The chapter feels keenly the loss of Mrs. Bruce S. Keator, who was its founder.

HELEN E. ANTONIDES, Secretary.

#### Kentucky Chapter.

The chapter met at the French Village, Louisville, March 7. The program consisted of questions concerning choir work and was conducted by Mrs. D. G. Cassidy, organist and director at the First Presbyterian Church. The meeting was well attended.

The choir of Christ Church Cathedral, under the direction of Ernest A. Simon, choirmaster and organist, presented parts of Gaul's Passion music on Sundays during Lent at the evensong service.

#### Many Activities at Lexington, Ky.

The Lexington, Ky., chapter of the N. A. O. has been having interesting meetings every month in the homes of members. The first meeting of the year was largely a review of the various conventions of the summer. At several meetings the question of mechanical differences in organs was studied, the nature of the several types of organ tone was discussed, and mention was made of the specifications published recently in *The Diapason*. Mrs. Earl Bryant, Mrs. Lela Cullis, Mrs. Walter Duncan and Miss Virginia Tyler were the hostesses the several months these subjects were considered.

At the February meeting an informal program of piano and organ numbers and several vocal selections met with the approval of the chapter. Dr. Abner Kelley, W. A. Grant and J. R. McChord were the artists at this meeting, held in the studio parlor of Dr. Kelley. After these numbers various members of the chapter tried their hands and feet at impromptu piano-organ duos. Among the five guests of the evening was Miss Mildred Lewis, former state superintendent of music in Kentucky.

In March Miss Violette Renaker entertained at the Green Tree with a three-course dinner. The guest of the evening was Mrs. A. S. Boles. Mrs. Boles presented several readings, including "When Grandma Danced the Minuet." Miss Renaker had arranged an original puzzle for each to work out. Two familiar hymns were given each couple to put together. The treble had been cut from the bass, and each measure was on a separate piece of paper. Besides the difficulties of correct harmonization encountered, the humming of a neighboring couple frequently produced a spontaneous laugh or two that was disastrous to the com-

plication of the patching together of the hymn.

Members were invited to the university Sunday afternoon musical given by Lawrence Cook of the Conservatory of Louisville.

Mrs. Era Peniston of Wilmore, Ky., has invited the chapter to Asbury College April 5 to hear Parvin Titus of Cincinnati play the four-manual Austin in the Hughes Auditorium. This will take the place of the regular April meeting. Mrs. Harry Box will be the hostess for the May meeting, the final one of the year.

ABNER W. KELLEY, Secretary.

#### PHILADELPHIA NEWS-NOTES

By DR. JOHN M'E. WARD.

Philadelphia, Pa., March 21.—Renee Nizan, the 18-year-old organist, and daughter of Henri Nizan, choirmaster of Notre Dame de Boulogne, Paris, appeared in a recital at the Hallahan Catholic Girls' High School Feb. 26, and at St. Barbara's Church Sunday, Feb. 26. She also played informally for a number of the organists of the city on the afternoon of Feb. 27. Mlle. Nizan is touring this country and Canada.

The George Washington celebration in convention hall on Feb. 22 included a recital by Rollo Maitland, who played a "Fantasie," an original and appropriate selection.

The annual series of Sunday afternoon recitals at Girard College by Harry C. Banks, official organist, is being given on March 6 and 20 and April 3 and 17.

St. Stephen's Episcopal Church, Braddock, has selected Howard Gamble, a pupil of Newell Robinson, as organist.

On Sunday afternoon, March 20, the combined choirs of St. Paul's, Elkins Park, and St. John's, Melrose Park, joined to perform Matthews' "Triumph of the Cross" in the former edifice. The choir numbered twenty-seven and Ernest Allen of St. John's was organist. William T. Timmings, organist of St. Paul's, conducted.

At a Guild service in St. Paul's Episcopal Church, Chestnut Hill, March 23, the choir sang Bach's "Here Yet Awhile" and Palestrina's "Tenebre," under the direction of Arthur W. Howes. Harry C. Banks played two Bach chorales and the Allegro from Concerto No. 2.

On Palm Sunday evening Harold Moore's cantata "Darkest Dawn" was sung by the choir of Grace Episcopal Church, Germantown, under the direction of Newell Robinson, organist.

St. Mark's Lutheran Church heard Dudley Buck's "Christ the Victor," sung by the choir, with J. M'E. Ward as organist and director.

On March 9, 1882, Dr. William S. Forbes, at the instance of the late Professor Zeckwer of the Philadelphia Musical Academy, performed an operation dividing the tendons controlling the third or "ring" finger, so as to render it more flexible for piano playing. Evidently, after fifty years of time, this procedure has not been voted a success.

Music from Wagner's "Parsifal" was the feature of the Palm Sunday service at St. Luke and the Epiphany Church. The portion chosen was the closing passages of the first act, when the knights enter the temple and Amfortas unveils the sacred chalice. The music was under the direction of Dr. H. A.

Matthews, who also played the organ. An admirable mixed chorus sang with emotional sympathy.

The Easter concert of the Strawbridge & Clothier chorus was held in the salon of the store on Wednesday afternoon, March 23. Rossini's "Stabat Mater" in English was the offering, directed by Dr. H. J. Tily, with William S. Thunder at the organ and George Vail as pianist.

I wonder if Dubois' "Seven Last Words" has heretofore been sung in the Polish language. St. Adelbert's Catholic Church choir gave a splendid performance in that language in the church March 20. It was also broadcast. Horace Hustler was the organist and director.

#### DR. STEWART'S MASS IS SUNG

Work of San Diego Man Has First Presentation in Home City.

"Missa pro Defunctis," the requiem mass of Dr. Humphrey John Stewart, commander of the Order of the Holy Sepulchre, and city organist of San Diego, Cal., was presented for the first time to the San Diego public March 7 in the Lenten meditation program at St. Joseph's Catholic Church. The requiem, dedicated by special permission, to Pope Pius XI, is the latest published work of Dr. Stewart, and won for him the papal decoration in recognition of his many liturgical works. The lovely music was presented by a choir of more than fifty voices directed by Edwin A. Thill, and by Royal A. Brown, organist.

Dr. Stewart has based parts of his mass upon the Gregorian plain chant, and parts are written in the measured style that is created for instruments. All is written in strict accordance with ecclesiastical tradition.

#### Frazee Organ at Framingham Opened.

The dedicatory program on the organ built by the Frazee Organ Company for the Park Street Baptist Church of Framingham, Mass., was played March 20 by Harry Upson Camp. Harry Preston Kelley, violinist, assisted Mr. Camp in the following program: Introduction and Allegro, Sonata I, Guilmant; "Romance sans Paroles," Bonnet; "Menuet Francais," Tremblay; "Romance" (violin and organ), Swendsen; Chorale Improvisation, "Nun danket alle Gott" and "Clair de Lune." Karg-Elert; Cantilena, McKinley; Allegro Maestoso, from "Water Music," Handel; Largo (violin and organ), Handel; "L'Organo Primitivo," Yon; Reverie, Dickinson; "The Lost Chord" (violin and organ), Sullivan; Toccata, Symphony 5, Widor.

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## Lemare Gives History of the Struggle for Better Pedalboard

By EDWIN H. LEMARE

It was interesting to read in the March issue the remarks of Dr. P. B. Eversden on the standardization of the organ pedalboard. This may serve to stir the present apathetic indifference displayed by organ builders and organists alike toward a subject of importance. Dr. Eversden suggests a few words from me, although I fear the result will still remain problematical, after so frequently urging its necessity. He is correct in his surmises—as I know well by actual experience. Even should the pedalboard assume a semblance of a correct scale, it is often placed so far under the bench as to prevent a free and natural movement of our two pedal-playing joints—the knees and ankles; and if one pulls the bench back it is often difficult to reach the upper manual, to say nothing of stopkeys and couplers when placed over the manuals.

A natural, easy, correctly balanced position at the console is a *sine qua non* for good organ playing. In many cases the organist ought to be a contortionist to manage some of these impossible consoles—especially when many of the stopkeys circle around in front of the lower manual and almost in line with the bench—a most inconvenient thing for non-crescendo-pedal players!

There is another matter I would like to mention before we discuss the pedalboard—the crowding of the console into holes and spaces entirely inadequate. In many instances I have found the back of the pedalboard jamped up against a wall, or a solid wooden screen, so that the bench is only a few inches from the lower manual and cannot be moved back at all. To play properly with one's legs and arms thus cramped for room is an impossibility.

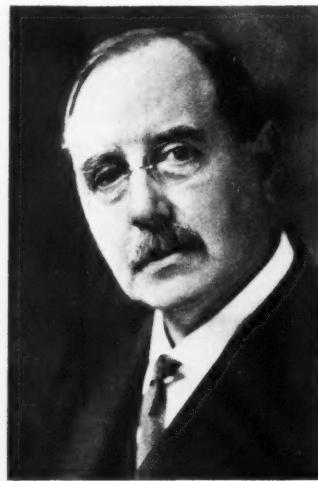
And now a few words concerning the struggles of a pedalboard.

First, I wish to make a bold and unprejudiced statement, based upon long experience: *There is only one pedalboard—the original and unmodified Wesley-Willis*. Let me give a short resume of the question insofar as my personal experience is concerned, starting with the old straight board of years ago. The idea of a radiating and concave board was, I believe, suggested originally to Father Willis by Samuel Sebastian Wesley for the organ in the London Exhibition of 1851, and was afterward adopted as the Willis standard. When a boy I had the privilege of knowing Henry Willis personally. He was always most gracious to me, but I am keeping some of these reminiscences for my book, shortly to be published, and entitled "Organs I Have Met." The Willis board, for many years had to struggle against opposition due largely to the ignorant prejudice and short-sightedness of the old school of players. Again the English organ builders may have been somewhat concerned over Willis' achievements. In those days he took the organ building world by storm, and, with his brother, George, voiced reeds such as were never before heard. Naturally they guarded their method, and no other builder ever produced such gorgeous heavy-pressure reeds. They were unique and defied imitation. Hence there arose considerable rivalry on the part of other builders and even the organists themselves (who were not granted the opportunity of playing on some of Willis' cathedral and concert hall masterpieces) were envious. This continued to such an extent that many became prejudiced even against the pedalboard itself.

I am giving you the inside history of the "struggles of a pedalboard"! And now a few words concerning the opposition with which it had to contend in its early stages and the often ridiculous arguments hurled against it.

It was in the early eighties, when I was living in London with my esteemed master of organ playing—the late Dr. Edmund H. Turpin. He was one of the chief promoters and founders of the Royal College of Organists. Well do I remember (as a youngster in my

Edwin H. Lemare



teens, and after being invited to play on the great Willis organ in the Royal Albert Hall) asking why his college of organists should not adopt a resolution in favor of the Willis radiating and concave board, which, even in my younger days, appealed to me as a revelation for pedal playing. He (Edmund H.) at once brought the matter before his council, with the result that they eventually decided upon a compromise—originally built and submitted by Brindley & Foster of Sheffield. This makeshift was slightly concave, with extended sharp keys at the ends; but it was still a *straight* board, and was for many years the College of Organists standard.

The question then arose as to its most suitable position under the manuals. (N. B. It must here be understood that the following is quoted without reflection upon and with true reverence for those since called hence.) It is interesting to recall many of the arguments used at this discussion, particularly the one which eventually carried the day. It was to the effect that "as C is the natural key in music, it would be the most natural and appropriate to place C on the pedalboard under C in the manuals!" No one seemed to know why; but it was thus agreed regardless of others who had further aspirations in the way of a pedal technique, the idea presumably being that "as the upper notes were so rarely used it might be advisable to have the lower octave within easy reach!" To this day you will often see pedalboards with well-worn lower octaves and brand-new polished upper notes.

These old recommendations remained in force until I had the good fortune to gain musical prominence in London, while at Holy Trinity, Sloane street, in 1892. It was then that I took up the fight for a general adoption of the Willis board, as the fine Walker organ over which I presided still boasted of the old College of Organists measurements. I started the crusade through the medium of *Musical Opinion* and afterward succeeded in arousing the interest of several of the leading and less prejudiced builders, who agreed (unless otherwise specifically ordered) to place the Willis board in their instruments and abide by the consequences. Thus it was that the old pedalboard was soon ousted and the Royal College of Organists changed its recommendations. Anyway, I had the satisfaction of assisting my old college in its deliberations. Due doubtless to the inborn English conservative spirit, the development of the electric action was likewise retarded. I remember when Broadwood's—the old and renowned English firm of piano manufacturers—still stuck to their wooden frames. Such conservatism is, however, not confined to England. Consider, as an example, the time it took to convert the American organ builders and organists to stopknobs moving with the pistons as against the old, impossible "dead" system.

To return to the pedalboard. It so happened that in 1902 I had the oppor-

tunity to bring over to this country some full-scale blueprints of the radiating and concave board and to demonstrate its advantages. At that time they had the old, short, fat (reed organ) straight keys, placed more or less under the bench for toe playing. I recall laying out a full-scale plan on the floor of my room in the Touraine Hotel, Boston, and demonstrating it to my friend Wallace Goodrich, who immediately realized its advantages and, I believe, afterward had it installed in the practice organs at the New England Conservatory of Music. If I remember rightly I first gave these blueprints to Ernest M. Skinner (then with the Hutchings firm) and afterward to the Austin Company in Hartford. These drawings were also placed before the A. G. O.—which body would doubtless have adopted them had it not been for my late confere G. A. Audsley, who, for some unaccountable reason, suggested certain modifications.

Given the correct unmodified Willis measurements (which unfortunately I have not at hand) the chief things to be noted are:

(1) The proper length of the rear keys *under the bench* to give a more or less even touch when playing far back, as when passing one foot behind the other.

(2) The graduated, sloping sharp keys—



—and not the old high rounded ones—



(3) Thin keys to enable the foot to be placed, if necessary, between the open sharps, and to avoid two natural keys being depressed at the same time.

A good pedal technique is impossible unless the sharps of the pedalboard are placed far enough under the keyboards to allow a free knee and ankle movement. The most generally acceptable and practical position (to those who have not constantly to look down for guidance!) is that the front of the middle pedal sharp (plus adequate depth from lowest manual) be from ten and one-half to eleven inches from a plumb-line dropped from the lowest manual.

Some years ago—at the request of one of the leading English organ builders—I wrote to my friend W. T. Best, when at St. George's Hall, Liverpool, and asked for his opinion as to whether C or D on the pedalboard should be placed under C on the manuals. His reply was truly characteristic, so much so that a postcard arrived covered with "D under C" repeated several times; and at the end it turned into "D ye C?" "D ye C?" Apart from the verdict of one of the greatest organists who has ever lived, it is essential for modern organ music—yes even Bach—that the upper notes of the pedalboard be within as easy reach for the right foot as the lower ones for the left. We must also remember that when the "C under C" idea was adopted most pedalboards did not extend beyond F.

It is interesting to note another important communication in the March issue from the pen of W. W. Kimball, who urges a more systematic position of couplers. I would be glad to get in touch with him on the subject, as it is surely a welcome sign when some of our best organ builders take an interest in a sensible and practical standardization of the console. Why cannot we all get together and do something worthwhile in this direction?

Hollywood, March 6, 1932.

**Shape of the Pedal Keys.**  
Dorchester, Mass., March 4, 1932.—Editor The Diapason: The article on pedalboard standards has raised a point in my mind that may be discussed to advantage at the same time.

The builders generally treat the upper or playing surface of the natural keys in a somewhat fully rounded manner, or flat with the edges slightly rounded. I like to play on pedalboards formed in the latter manner and I think all our

players will prefer them this way. Dr. Audsley has the following to say in his "Temple of Tone" under the paragraphs titled "The Pedalier," see page 13:

"This practice [forming the playing surfaces rounded] was condemned by Mr. Best, who insisted on the desirability of having the keys one inch in thickness, and their playing surfaces flat, their sharp angles only being removed to prevent chipping. No one knew better than he did what was conducive to clean and effective pedaling."

I would suggest that The Diapason ask the opinion of our players on this point, as the results should be sufficiently worthy to add to the standards under consideration.

FRANCIS A. WELCH.

### Easy to Achieve Standard.

Salt Lake City, Utah, March 10, 1932.—Editor of The Diapason: I was very much interested in the article by Dr. P. B. Eversden in the March issue of The Diapason. Of all improvements that should be made on the modern organ, I think that this is the easiest and most practical to be attempted. Many of us are still discussing and arguing whether we should have drawknobs or stop tablets. No piano manufacturer would dare to make the width of his keys any different from that of the accepted standard, nor would any other of our organ builders dare to make the width of our organ manual keys different. Why, then, is it that we have such a lamentable lack of coordination in a part of the organ which is just as necessary and just as difficult to play as the manuals?

It is a great satisfaction to know that Warden Sealy of the American Guild of Organists has promised some action toward standardizing our pedal keyboards.

FRANK W. ASPER.

### Organists Creatures of Habit.

Chicago, March 10, 1932.—Editor of The Diapason: I was much interested in reading Dr. Eversden's article in the March Diapason with reference to standardizing the measurements of the pedal keyboard, and its relative placing with regard to the manuals. There is no question but that this matter needs standardization, at least in regard to some of the more vital measurements. What we need and must have to get anywhere with this question is definite leadership and authority. One builder, or even a group of them, cannot accomplish this. I believe all the builders are disposed to build what the majority of organists want them to furnish, and to bring their measurements into conformity with a standard set of measurements, if it is possible to find an authoritative source for such information.

The American Guild of Organists is probably the most logical source from which such a set of standards might come, though it must be admitted they do not exert the authoritative influence over organists in this country that the R. C. O. does in England. Their efforts to date in this matter have been quite spasmodic and somewhat nebulous. The warden shows a disposition to discuss the matter, but much more must be done than this. Some very definite action by a committee of acknowledged leading organists and recital players, who have wide experience with all makes of consoles, will be necessary. Recommendations, carefully and systematically laid out, must be furnished before even a start can be said to have been made toward a final settlement of the problem.

The matter is complicated to a further extent by reason of the disposition of all of us to like what we are used to. In this regard I was greatly impressed, on reading an account in the official publication of the Guild, published in 1910, of a questionnaire sent to 100 leading organists in this country inquiring which type of pedalboard they preferred, to discover that the vast majority still preferred the old-fashioned straight pedalboard, with its (to us at this time) obvious shortcomings. Why? Because they were used to it and did not wish to trouble themselves to learn anything new. We have surely progressed far in the past twenty-two years, as no builder today would for a moment try to furnish a flat pedalboard, but when he builds our so-called standard radiating and concave board, and comes to place it

with relation to the manual keys, Dr. Eversden has brought out in his article the great variety of opinion as to what a standard radiating and concave pedal board really is.

Henry Willis installed, as far back as 1855, in St. George's Hall, Liverpool, the first radiating and concave pedalboard. Dr. Audsley believed the radius of radiation should be increased, and developed the so-called Audsley-Willis board, which some builders have adopted with their own modifications, and this perhaps accounts for the great differences in the radius of radiation.

What appears to me the most important consideration is the spacing between the keys—not at the front of the toe board, but at the point where the front edge of the sharp keys commences. A difference of only one-eighth-inch between adjacent key centers here, when spread over the twelve keys in an octave means a difference of one and one-half inches. This is really most confusing and annoying to a recitalist in going from one console to another. Dr. Eversden has discovered even wider variations than one-eighth inch in this vital dimension, and I believe this one factor more than any other is the cause of the greater part of the discomfort of a visiting recitalist when playing on a strange pedalboard where the key spacing is greater or less than the board to which he has become accustomed.

Another matter which Dr. Eversden has not touched on at all, which seems to me also of great importance for the organist's comfort in pedaling, is the slope of the sharp keys toward the naturals, and the contour of the front edges of the sharp keys.

The whole problem needs a real study and I most heartily second Dr. Eversden's proposal that the A. G. O. appoint a committee of men of such eminence in the profession that their recommendations will carry weight, and perhaps bring about some real results. It is true that a number of our leading builders have already brought these measurements, if not into actual accord with each other, at least fairly close, and to adopt a mean or compromise of the measurements of these builders might conceivably be an advantageous solution.

WILLIAM H. BARNES.

#### Up to the Organists to Say.

Chicago, March 11, 1932.—Editor of The Diapason: It was with interest that I read Dr. Percy B. Eversden's article in the March Diapason concerning the lack of uniformity of pedalboard measurements. I agree with him that something definite ought to be done about this subject and I'm sure that the organ builders would welcome an agreement by the organists, for, after all is said and done, it is for the organists to decide what they want.

While it is true that builders are essentially individualists, nevertheless there are certain subjects such as pedalboard measurements and coupler arrangements (concerning which I wrote in the last issue of The Diapason) upon which the builders would gladly accept an authoritative decision concerning uniformity. It is certainly the responsibility of the organists to settle these moot subjects and if the organists could make up their collective mind as to what they want, I'm sure that the builders would gladly give it to them.

As far as I am concerned it would be most welcome if the American Guild of Organists and the National Association of Organists would consider both subjects (pedalboard dimensions and coupler arrangement) at their coming conventions and arrive at a decision by which the builders could be guided in the future.

W. W. KIMBALL.

#### Glad to See Pedalboard Discussed.

St. Louis, Mo., March 3, 1932. My dear Mr. Gruenstein: I want in this way to tell you how much I enjoyed reading Dr. Eversden's article on the pedalboard in the March issue of The Diapason. It seems to me that if the organ builders could agree on a standard pedalboard it certainly would make it a lot easier for the organists to play. I would very much like to see Dr. Eversden take further steps in getting the builders to adopt a standard pedalboard.

Sincerely yours,  
C. ALBERT SCHOLIN.



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### Stamm's Choir Sings at Two Churches.

Rossini's "Stabat Mater" was sung by the soloists and chorus of forty voices of the Church of the Holy Communion (Episcopal) of St. Louis, under the direction of Ernest Prang Stamm, on Palm Sunday night. It was sung by the same choir at the Church of the Holy Apostles (Episcopal) Good Friday at 8 p. m. These services were preceded by fifteen-minute organ recitals at which Mr. Stamm played the following numbers: "Meditation Serice," Bartlett; "Processional to Calvary," from Stainer's "Crucifixion," and the Prelude to "Parsifal," by Wagner.

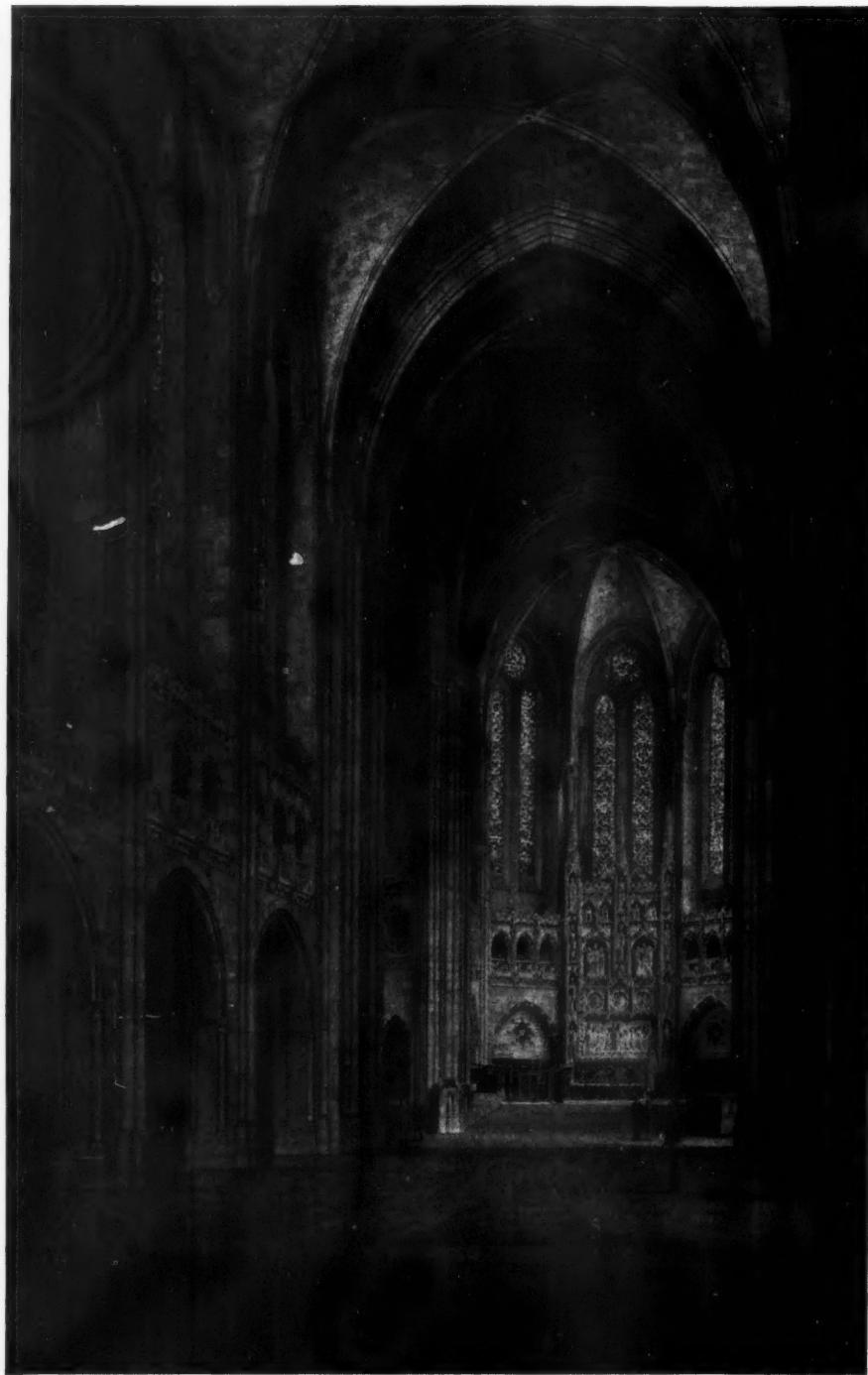
The Dartmouth College choir and the Wesleyan University chapel choir united in a vesper service at Wesleyan University Feb. 28 and sang a beautiful program of anthems. Some of these were done antiphonally. Professor Homer P. Whitford of Dartmouth College played Russell H. Miles' Paraphrase on "St. Kevin" as the prelude and the "Carillon" by Vierne as the postlude.

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CHICAGO, APRIL 1, 1932.

### REAPING REWARD OF FAME

If Cicero was right when he said that of all the rewards of virtue the most splendid is fame, then the entire organ world may gain satisfaction from the manner in which some of its leaders are receiving evidences of the rewards they have won. Two events in New York within the month which were recorded in *The Diapason* March 1 furnish ground for this satisfaction. The honors conferred upon Dr. T. Tertius Noble and upon Dr. William C. Carl are of a nature to belie the statement that "seldom comes glory e'er a man be dead." The information that the coveted Lambeth degree of doctor of music has been conferred for the first time on a man outside British domain and that a beautiful memorial window to make permanent the story of his achievements as a church musician has been placed in the famous St. Thomas' Church classifies pre-eminently as news, since news is that which seldom if ever before has occurred. And there is not a reader of this paper who saw the story who did not, we are sure, register pleasure over the honor to a man who has served his profession with such distinguished success.

Likewise there is an army of former pupils of Dr. Carl—men and women who received inspiration as well as technical skill under his guidance—ready to rise up and call him blessed and to congratulate him upon his service of forty years to the First Presbyterian Church of New York, which, like St. Thomas', is one of the famous Fifth Avenue houses of worship. Dr. Carl's labor has been one of great pains, unflinching faithfulness and marked effectiveness. Both he and Dr. Noble have made records as servants of the church for about half a century. In a larger field Dr. Noble has wielded an influence principally through his compositions, while Dr. Carl has done his part through training performers. The lives of both men have been so fruitful that what they have done will endure at least as long as any memorial a grateful constituency may bestow upon them.

### MRS. BRUCE S. KEATOR

One of the blessings from which our organ world reaps benefits far greater than most of us realize is the faithful work of a large company of able and devoted women. They do their part without the blare of trumpets and seem to care much less for fame or recognition than do their brethren. But when they lay down their tasks they leave, as a consequence, a much greater void than was generally foreseen except by those who were intimately acquainted with the good they accomplished.

Such a one was Mrs. Bruce S. Keator, whose passing in New York is recorded in our news columns. Mrs. Keator worked with pronounced effectiveness at the organ and in organizing and conducting choirs that gave pro-

grams of the highest excellence. Both at Asbury Park, N. J., and in later years in St. Andrew's Methodist Church in New York the musical services arranged by her were of rare beauty. No detail escaped her and her taste was as outstanding as her ability and industry. Yet she never strove for any personal recognition or acclaim. As one who worked with her on many occasions writes to *The Diapason*, "in all her musical life she was ever presenting opportunities for others to shine, while keeping her own musical ability, which was of a very high order, more or less submerged in doing."

In her relations with other organists her life was equally useful and unselfish. She helped to found the National Association of Organists and from year to year gave it of her best thought and energy. She made the New Jersey chapter the banner chapter of the N. A. O. and her counsel was frequently sought by the national officers. Yet when her name was proposed for the high office she so well deserved she modestly refused even to let such a thing be considered.

We should all be very grateful for the lives of women such as Harriet S. Keator.

### HYPOTHESIS AND REALITY

For our subject today let us take a hypothetical case. A clergyman is a candidate for a certain pulpit. To him, and likewise to a number of other men who are being considered by the authorities of the hypothetical church is submitted a series of about a dozen questions, including such as these: Are you a Christian? Are you a married man? Divorced? If married, how many children? Do you do any gainful work outside the ministry? Are you at present employed as a clergyman? How many years have you preached, and where? Give names and addresses of five men who can vouch for you. Etc., etc.

Turning over the page of the questionnaire is this: "If you are accepted will you agree to the following: Preach two sermons a week, except during a stated vacation period; make necessary pastoral calls; catalogue all your sermons and give carbon copies of them to the clerk of the vestry; offer suitable prayers whenever the occasion demands; conduct funerals of church members in good order; attend and conduct the Sunday-school; endeavor to please and satisfy all members of your church; follow all directions given by the vestry (the session, or the church council); sign a contract for a year's service at a stipulated salary?"

Well, what would the average intelligent—yes, even consecrated—minister or clergyman say? Unless he is more certain that the meek shall inherit the earth than are most ministers in our acquaintance, he would probably ask the church authorities in this hypothetical case to betake themselves to a hypothetical place frequently mentioned in sermons in the old days, though he might couch his words in more elegant but none the less intelligible terms. As any *Diapason* reader knows, this would not be because he had no intention of preaching adequately and performing all the duties of his office faithfully, but because he naturally felt that he was not being hired as a chauffeur, but as a minister.

Now let us take up not a hypothetical, but an actual case, which is reported from Philadelphia. The young rector of a prominent church has prepared and submitted to all candidates for the position of organist a long document which in part reads as follows:

Questions to be answered by applicants for the position of organist and choirmaster of —— Church: Full name, age, birthplace, etc. Are you an Episcopalian? If so, where are you a communicant? Are you a married man? Divorced? If married, how many children? Are you employed during the week? Where? How many years have you played an organ? Give name of schools and teachers under whom you have studied? Are you now employed as organist and choirmaster? How many years have you trained voices? In these years did you have boys or mixed voices to train? If you have trained both types, name churches you have trained each.

If you are accepted will you agree to the following:

1. Hold two rehearsals each week (except in June, July and August, when one will be sufficient) for the boys collective-

ly, private teaching for the more promising boys and men, and a rehearsal for the men and boys together each week?

2. Have the choir render a cantata at least once a year, at either Christmas or Easter, and possibly at both festivals?

3. Catalogue in card file all sheet music and give the secretary of the vestry a list of all music, etc., bought and owned by the church?

4. Play a prelude of sacred music (approved by the rector) for at least fifteen minutes before each service in which the choir will sing?

5. Play the piano and lead the children in their singing in the Sunday-school services?

6. Endeavor to make possible a summer camp for the boys?

7. A contract from the time you are secured up to July 1, 1932, and a yearly contract thereafter, at a rate payable monthly to be agreed upon by yourself and the vestry?

8. To present to the accounting warden at the end of each month the names of the boys and men of the choir to be paid part or all of the salary due them?

9. To follow such directions concerning the music, deportment of the boys, etc., as the rector will give from time to time?

10. To secure the rector's approval of all applicants to the choir before passing your own and allowing them to enter the choir?

11. To find some form of a binding agreement being placed on all boys with promising voices so as to retain them after you have trained them and they are desired by other choirmasters?

Give the names and addresses below of five individuals, clergymen or laymen, we can refer to concerning you.

Aside from all other considerations, the futility of this silly questionnaire must never have occurred to the man who prepared it. Any competent, conscientious organist will meet the conditions imposed without signing any such paper. If he is of a nature which is not ruled by a conscience and a proper conception of his duties, or if he is incompetent, all the signatures on the dotted line and all the oaths he may be required to take to comport himself as he should will be in vain. From any angle the whole business may be written down as perfectly useless, unless the desire is to offend or to exhibit a feeling of clerical superiority to a mere church musician. About the only thing that will be accomplished is to drive away candidates of just the caliber desired.

Another unfortunate thing about it is that such a gratuitous slam serves to draw clergy and their organists apart. Despite all that has been said, the vast majority of men in the ministry, no matter in what church, are Christian gentlemen in their relations with the choir loft. The exceptions stand out, just as they do in everything else, to give the whole class a bad reputation. Someone who reads this questionnaire will immediately say: "Yes, just another fresh rector who feels his oats," which is unfortunate.

There is in Philadelphia such a fine company of able organists who have made records that prove their worth as men, and as musicians fit to participate in church services, that we cannot forego the temptation to say to the rector who has made his little rules and regulations that acquaintance with these men should prove that organists are not as a whole such as he evidently considers them to be.

### TELLING THEM WHY

It seems appropriate and necessary, in view of all that has been said about attendance at organ recitals, that reasons for such attendance should be brought to the attention of people in general. The recital needs an advocate. Someone who has charge at the First Presbyterian Church of Seattle, Wash., has done a good job of framing an appeal. In announcing the spring series of performances at the church by Frederick C. Feringer, on six Sunday afternoons from Jan. 31 to June 12, ten cogent arguments that should convince the reluctant potential member of the recital audience are presented most attractively. Each is introduced with the word "because" in prominent type. The plea is headed "Reasons Why You Should Attend these Organ Recitals." Here they are:

Because: They will give you inspiration, and one of the greatest needs of mankind today is inspiration.

Because: An hour of good organ music will lift you away from yourself and furnish food for your soul.

Because: If approached with the proper mental attitude, organ music will relax

the high tension of modern life and act as a restful tonic to the mind.

Because: The programs of these recitals will cover such a wide variety of musical expression that they will appeal to every taste.

Because: You will not only hear music that you will enjoy, but music that you should know. The rich classics of organ literature will be presented as well as a generous portion of the "good old tunes."

Because: A section of each program will be devoted to playing request numbers.

Because: The nobility of sound, as produced by the organ in the atmosphere of a church edifice, makes an appeal to our spiritual natures regardless of our creed, race or color.

Because: Mr. Feringer's twenty-four years' experience in public recital work has developed for him a discriminating judgment in the use of his almost unlimited repertoire.

Because: The concerts are free, but an opportunity will be given anyone desiring to assist in defraying expenses.

### BRING YOUR CHILDREN

Because: You should give them an opportunity to hear music that is not influenced by mechanical processes.

This looks like excellent publicity. It is original, logical and convincing, and covers the ground. It is worth trying when you announce your own recitals.

### WHAT AN EXAMPLE SUGGESTS

In its Organ Club, an organization of enthusiasts who delight in seeing and hearing the fine instruments of the country, England has a means of promoting interest in organs which might well serve as an example to America. There is no doubt that on this side of the ocean there is a large enough number of "fans" who make the organ their hobby to constitute a healthy charter membership for such a club. At any rate, we hereby offer the suggestion and hope to see it adopted.

The Organ Club was founded in December, 1926, and in the five years of its existence has established an entente among persons throughout Great Britain who obtain diversion as well as increased knowledge through study of fine instruments—genuine connoisseurs who form a class as distinct as art lovers and philatelists, and who keep interest alive in the instrument and encourage the organists and builders of organs. That these devotees should band together is as natural as that golf "fans" should form clubs.

Joshua R. Knott, the efficient secretary of the club, reports to *The Diapason* that the organization has had a very successful year and among the twenty-seven noteworthy organs visited have been those at St. George's Chapel Royal, Windsor, and Downside Abbey. At St. George's Sir Walford Davies and his assistant, Malcolm Boyle, played some of Handel's concertos, in which the advantage of the two consoles was remarkably demonstrated. At Downside Abbey, Dom Gregory Murray played a delightful recital, and afterward, according to a chart prepared by John Compton, went through the individual registers of the organ. Membership of the club has grown steadily, and there are now members in Holland, the United States and the British colonies. On March 5 the club made a special trip to York Minster to hear the Harrison organ there and Dr. E. C. Bairstow gave a special recital after evensong.

We all know the stimulus given organ playing by the conventions of our organists' associations, at which those privileged to be in attendance receive new ideas, hear the work of the best recitalists and enjoy fellowship with those situated similarly to themselves. What more pleasurable fellowship among the growing number of our enthusiasts—the large company of those who study every new specification in the *Diapason* as it appears and file it away—could there be than an organization of kindred spirits who would devote, say, a Saturday several times a year to a pilgrimage to some famous instrument?

Dr. Albert Schweitzer, the Alsatian theologian, organist and surgeon, who conducts the Lambaréne Hospital in French Equatorial Africa, has returned from Lambaréne to his home at Günsbach, Alsace. His first public engagement was to give the Goethe centenary lecture at Frankfort-on-Main March 22. Then he hopes to visit England and give a number of organ recitals in aid of his hospital.

## The Free Lance

By HAMILTON C. MACDOUGALL,  
Mus. D. (Brown University), A. G. O.,  
A. R. C. O., Professor Emeritus,  
Wellesley College

A letter came to me last month from a young man, an interesting musician, the letter disclosing to me his discouragement, something that is felt by many young organists. I want to say a word or two to him and, therefore, to them. Here is an ambitious organist, conscious that the present years are his building years, but troubled because, although there is no friction between the people of the church and himself, the music committee thinks the organ recitals cost too much in the way of lighting, heating and printing programs; the choral work suffers in the same way, too; the community is not a musical one; he feels he is going backward instead of progressing.

He must believe in himself—not conceitedly, but honestly. Believing in himself, he must be true to himself; that is, he must try with all his might to develop the powers that God has given him. Let him realize that someone is surely hearing him, watching him, and that sooner or later he will be called to something better, if he deserves it.

So much for the subjective side of his business. Objectively he ought to spend his enforced leisure in systematic practice; professional recognition comes first when there is superlative technical skill; professional recognition will often lead to popular recognition. Young men—and old ones, too—are likely to think, once they get a job, that they have arrived. Never! You never really arrive. Again, he must know; he must be the sort of musician to whom the best people, the "four hundred" of his community, go when they want the authoritative word.

Yes, modest but sure self-knowledge; arduous—almost religious—self-culture; hard daily extension of the personal repertoire; systematic study of the whole range of musical theory—these are the important things. Art is long, to be sure, but let the discouraged one cheer up! The world is his. Let him take it.

In a recent issue of *The Diapason* I noted certain things about some specifications that might well be done differently. For example: A dulciana was borrowed for another manual and called "dolce." A concert flute, 8 ft., became simply flute, 4 ft., on another manual. A bourdon, 16 ft., became a chimney flute, 8 ft. From a double dulciana we get a dulcet and, again, a dolce twelfth. From a concert flute we get a piccolo. A concert flute on the manual becomes a bourdon in the pedals. Instances might be multiplied, and I am not suggesting that there is any intention on the part of the organ builder to fatten up the specification; but it is probably true that an organ committee, as ignorant as such committees usually are, would assume that a different name meant an entirely different stop. What about this?

There is a school of thought that denies immortality in the ordinarily accepted meaning of the word, but uses it in the sense in which we say Socrates is immortal, meaning that he will probably be remembered as a philosopher as long as time lasts. There are, now and again, men who after death achieve the happy immortality of a firm place in the affections of a multitude of friends. Such a man is commemorated in a memorial organ recital in the church where he was organist for forty-six years. I refer to Allen W. Swan, a tablet to whose memory was placed in his church, the First Congregational, New Bedford, Feb. 28. Robert Allen gave the recital and the church quartet sang Dr. Noble's anthem, "The Souls of the Righteous." In honoring those to whom honor is due we honor ourselves.

Uncle Mo was waiting for me the other morning at the studio, and he had a mocking smile on his face, as much as to say, "You can't escape me, you Macdougall!" I'd hardly pulled my

keys from my pocket before he began: "Har! Har! Mac, I've got you now."

"For heaven's sake, Mo, wait until we can get inside the studio and have a little privacy."

I offered him a cigar, thinking to divert his attention.

"Mac, you can't deny that only a month or two ago you fulminated in the Free Lance on the subject of the enormity of having the radio going hours at a time and not listening to it; you can't deny."

"'Guilty,'" said I. "Why should I deny it?"

"You'd better not deny it. The trouble with you, Mac, is that you forget that other people than those of your stamp may have entirely different ideas from yours. For example, here is A. J. Cronin, the famous author of 'Hatten's Castle.' I suppose you know the novel is a great one."

"Yes," I answered, but rather feebly. Mo does take on so!

"Now, then, listen to what this great man says and, if you can, realize what a fool you've made of yourself. Cronin, in the English *Everyman*, writes: 'It's useful when you want to get busy to switch on the wireless, or put some Brahms on the gramophone. Although I am visually perceptive, I get intense inspiration from audible stimuli. Some obscure co-ordination is established; you know what a complex bundle the emotions are, and how they are bound up with the senses. Certain music induces the imaginative impulse as certain perfumes create the mood of nostalgia. Once I get started, once the co-ordination is made, I go on quite oblivious of the music.'"

"Just so, Mo. Let the distinguished novelists keep the radio going all day and all night if they think it is of advantage to their business; but let the rest of the world's population either listen to the machine, or, by treating its sounds as if they were merely street noises, enfeeble their auditory keenness and weaken their musical intelligence."

Just as I finished a pupil entered and Uncle Mo, taking the hint, departed, thus giving me the last word.

A beautiful article on the late J. Warren Andrews, written by A. Walter Kramer, the New York composer, refers to the playing by Andrews of the Bach Toccata in F major. Kramer says that the playing stands out as the finest performance of the work he can recollect. I also have heard Andrews play the Toccata and subscribe with emphasis to the same opinion.

If you go to London this summer look up Quentin Maclean, organist of the Trocadero Cinema, Elephant & Castle. Maclean is a pupil of Straube and is considered by Alfred Hollins to be the best of the English theater players. A few years ago, on the invitation of Maclean, Mr. Bond (who, it will be remembered, accompanied Hollins on his last tour to the United States) and I had an hour or so with him at Shepherd's Bush; he was playing a large Compton organ, a fine instrument, and it was astonishing to hear what he could do in the way of virtuoso feats.

There is more or less grumbling about the strict counterpoint in the A. G. O. examinations. For my part I am in favor of it. Until the modern music finds its theoretical level strict counterpoint is the only thing we have in theory that we can bank on. In Great Britain they watch ticket-of-leave men off the premises; in strict counterpoint we watch the discords. That is really all there is to the art. I make bold to say that the trouble is not that strict counterpoint is used by no composer, or is antiquated, or even obsolete, or that no one can possibly write a text-book exercise that does not break all the rules, but that no one has yet been able to demonstrate—at least in print—the connection between the principles of strict counterpoint and the free counterpoint of the composer. For there must be a connection. It is monstrous that for centuries musicians should be thought so dull, doltish, witless and incredibly stupid as to insist that professional discipline required arduous practice of something that had absolutely no relation to music itself. Go to.

Calling names is rather good sport when there is no malice. An English

writer says that a sad proportion of "movie" organ playing is dithering wobble; and a friend of mine who is no lover of modern music, as it is now builded, says the composers thereof are balmy on the crumpled. It sounds quite withering, though I do not know what is precisely meant.

### On Mr. Berkley's Plea for Tierce.

Annapolis, Md., March 3.—Dear Mr. Gruenstein: I was much interested in Mr. Berkley's recent suggestion, in your columns, for the creation of a tierce stop in small organs by borrowing from an extension, presumably of the stopped diapason pipes. The tierce is undoubtedly a valuable part of a mixture effect, corroborating the "fifth partial tone," but the natural fifth partial tone of a sounding pipe is the just major third of the second octave above the ground tone, whereas one produced by borrowing would necessarily be the tempered third. The error in this particular interval is quite considerable, so that instead of corroborating the ground tone, it would make unpleasant beats with its upper partial. I have just been making some calculations, and find that with (for instance) the A below middle C, at international pitch, it would make about nine beats a second.

As I do not suppose you care to encumber the pages of *The Diapason* with algebraic equations, I omit the figuring here, but shall be glad to place it at the disposal of Mr. Berkley, or anyone else who may be interested.

This same line of reasoning would also theoretically condemn the use of a twelfth or quint formed by borrowing, but fortunately the discrepancy in this case, between the just and the tempered interval, is very small, so that the effect is passable, even though somewhat inferior to that of an independent set of pipes correctly tuned.

Sincerely,

EDWIN H. PIERCE.

### Praises Kinder's Programs.

Collingswood, N. J., March 14, 1932.—Editor of *The Diapason*: I have read with interest your editorial, "Baring Mr. Kinder's Secret," in the March issue of *The Diapason*. I have attended Mr. Kinder's annual recitals for the past five years and have often wondered at his ability to attract an average of 1,000 people weekly, rain or shine.

Mr. Kinder indeed has the secret, combining unusual ability, real musicianship and the realization that programs must be planned with some thought of the public.

It is certainly lamentable that some organists still insist on playing their highbrow programs even if the recitals are played to empty benches. Surely if we have more consideration, we will have more people in attendance at organ recitals.

Sincerely,

EDNA V. GRIFFENBERG.

### Boston Recitals by Miss Nizan.

Miss Renee Nizan has played several times in Boston and vicinity, charming everyone by her gracious and unassuming personality as well as surprising all by her brilliant performance. Her first appearance was at Jordan Hall Jan. 21 in a concert fostered by both the Guild chapter and the New England Conservatory. Many of the conservatory students were present and it was a good day for the organ and organ music. Miss Nizan also played a recital Sunday afternoon, Jan. 24, at the Second Church in Newton, where William Lester Bates is the organist and choirmaster. Sunday evening, Jan. 31, Francis Snow presented her to the congregation in several solo numbers which constituted part of the monthly musical service. Sunday afternoon, Feb. 21, Miss Nizan played Guilman's First Symphony in Jordan Hall with the People's Symphony Orchestra, of which Thompson Stone is the conductor.

### Organist Dies at Console.

Frederick J. Henzel, organist at the Catholic Church of Our Lady Help of Christians, Albany, N. Y., for seventeen years, died suddenly while playing the organ at a Lenten service at the church Feb. 17. He suffered a heart attack and slumped over the keys. The service closed with a majority of the congregation not knowing that death was in their midst.

## That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING TO the issue of *The Diapason* of April 1, 1912—

J. C. Deagan, manufacturer of chimes and other percussions for organs, moved into his new factory, a large five-story building on Bertheau avenue, Chicago. The structure was erected at an expenditure of \$240,000 and was surrounded by a handsome tower, in which were installed Deagan tower chimes.

The Organ Players' Club of Philadelphia closed its season of seventeen recitals with a program by Dr. John McE. Ward, its president, at the First Presbyterian Church, Kensington.

Clarence Eddy had an enthusiastic reception at two "homecoming" recitals at the Auditorium, Chicago, Feb. 29 and March 3, when he appeared with the noted Warsaw cantor, Sirota. Mr. Eddy played the large organ which he designed.

The Diapason established a department of news of the American Guild of Organists, to give that organization the benefit of special attention for its activities.

The University of Toronto commissioned Casavant Freres to build a large four-manual for its convocation hall.

TEN YEARS AGO, ACCORDING TO the issue of *The Diapason* of April 1, 1922—

Channing Lefebvre was appointed organist and choirmaster of historic Trinity Church, New York, succeeding the late Dr. Victor Baier.

The University of Colorado awarded the contract for a large four-manual organ to the Austin Company.

A manuscript music festival arranged by the Illinois council of the American Guild of Organists was held at the home of Mr. and Mrs. Francis Neilson in Chicago Feb. 28.

The First Baptist Church of Oak Park, Ill., ordered a large four-manual Skinner organ.

### LARGE FUND FOR MUSICIANS

Approximately \$250,000 Raised in New York to Meet Emergency.

Funds aggregating nearly \$250,000 were announced at the final-report luncheon of the Musicians' Emergency Aid at the St. Regis Hotel in New York City. Dr. Walter Damrosch, chairman of the organization, announced that final figures for the drive were not available.

Harry Harkness Flagler, president of the Philharmonic Symphony Society, urged the 200 leaders of the campaign to form a permanent relief fund organization for musicians, similar to the Actors' Fund for stage players. He declared the formation of such an organization was "an obligation laid upon us in return for what musicians have given us."

Mrs. W. L. McFarland, chairman of the investigation committee, to which needy musicians apply, and Harold V. Milligan, F. A. G. O., chairman of the placement committee, asserted that although the drive had been officially ended, the work of their committees would continue at least through the summer. Mrs. Reginald G. Fincke, who presided, urged the leaders to continue their work until the goal of \$300,000 had been attained.

Outlining the work of the placement committee, Mr. Milligan said that a subcommittee had been formed to find work for musicians in other fields than music.

### Chicago Women as Hosts.

The Chicago Club of Women Organists will be the host on the evening of April 11 to its fellow organizations, the Illinois Guild chapter and the Chicago N. A. O. chapter. The occasion will be at the Kimball Hall organ salon and the guest performers of the evening will be Helen Morton, organist, and Karl McGuire, pianist. Each of these artists will play a group and they will together play Yon's "Concerto Gregorian" and a concerto for piano and orchestra composed by Mr. McGuire.

## Who's Who Among the Organists of America

**William H. Oetting.**

William H. Oetting, who has established himself as one of the foremost among the musical educators and organists of Pittsburgh, is a native and a musical product of that city—a city which has the right to be proud of a long line of musicians who have made it famous artistically as much as steel has made it famous industrially.

Mr. Oetting was born Oct. 14, 1875. Except for a period of study in Europe all his life has been spent in his native city. His first instruction, in piano, was received from his father, who for twenty-five years was the organist of Pittsburgh's largest German church. Then under the best local teachers he studied piano, organ and harmony. About 1900 he went to Berlin and studied organ with Dr. Heinrich Reimann and Professor Arthur Egidi, piano with Ernest Hutcheson and composition with O. B. Boise. While in Berlin he taught the English harmony class at the Klinworth-Scharwenka Conservatory of Music. He made his organ debut in the German capital, at the Apostel Paulus Kirche.

On returning to this country Mr. Oetting settled in Pittsburgh, teaching privately piano, organ and theory. In 1915 he was one of the organizers of the Pittsburgh Musical Institute, Inc. He has always been one of its directors and since 1920 has been its president. Here he teaches piano and organ, being the head of the organ department. Many of his pupils are holding prominent positions. Mr. Oetting is especially interested in bringing to his organ classes the better things in church music. At present he is conducting a chorale prelude class in which among other things the entire six volumes of the Karg-Elert chorale improvisations are being analyzed and played. He is also very much interested in modern organ music and presents in his classes many of these new things.

Mr. Oetting has at various times given number of the regular Carnegie Institute organ recitals and has been organist and director of several of the city's leading churches. At present he is at the South Avenue M. E. Church of Wilkinsburg, Pa.

Mr. Oetting has composed much, ranging from little songs for his children to compositions for full orchestra, including an Overture, a "Romanza" for string orchestra, many things for organ, including a sonata and a Prelude and Fugue in E minor, published by Gray, which has received high praise from organists such as Middelschulte, Heinroth, Eddy and others. He is also the composer of a number of anthems. Presser has just issued one of these, for Easter, entitled "Christ Is Risen." Some of his sacred solos that have found favor are "The Lord Is My Shepherd," "How Long Wilt Thou Forget Me?" and "Ho, Everyone That Thirsteth." In addition to this he has written considerable piano music, of which a Meditation and a Barcarolle are popular. Recently he gave a radio program of his compositions from station KDKA.

Mr. Oetting is deeply interested in civic affairs. He is a member of the education committee of the Pittsburgh Chamber of Commerce and recently was elected a director of the Oakland Board of Trade. He was president of the Musicians' Club of Pittsburgh in 1922 and 1923 and is a past dean of the Western Pennsylvania chapter, A. G. O.

Mr. Oetting's first wife, whom he married in 1903, died in 1905, leaving him with a daughter. In 1909 he married a second time and Mr. and Mrs. Oetting have a daughter and two sons. The daughters are graduates of the Pennsylvania College for Women, one son is a student in the University of Pittsburgh, medical school and the other is taking his pre-medical college course. All of them are interested in music.

**Otto Fleissner.**

It seems self-evident that a person who holds the same position for over two score years must have, in addition to the ability to "deliver the goods," certain other qualities that lift the posi-

**William H. Oetting**

tion above a purely commercial agreement—a devotion to service, a kindly and sympathetic nature and a willingness to give as well as to receive. These and other attributes may help to explain the long tenure of office of Otto Fleissner, who, in addition to serving as organist and choir director of the First Presbyterian Church of San Francisco for the last forty-four years, has been director of music at the California School for the Blind in Berkeley for over forty years.

Born in Cincinnati, Ohio, Mr. Fleissner began the study of music at the age of 9, and at 17 was appointed organist and choir director of the Second Presbyterian Church of Covington, Ky. After studying at the Royal Conservatory of Music at Leipzig, Germany, he returned to Cincinnati for a short time and then moved to Sacramento, Cal., where he taught, conducted several choruses and an orchestra, and led an active musical life for five years. He then moved to San Francisco, married Miss Jeanie Cuthbertson of Keokuk, Iowa, and began the professional duties which he is continuing to this day. His only son is practicing medicine at Santa Rosa. In addition to playing at the First Presbyterian Church, Mr. Fleissner served as organist of Sherith Israel and Beth Israel synagogues before the earthquake and fire of 1906.

But to appreciate the great work which Mr. Fleissner has accomplished one has to visit the State School for the Blind in Berkeley. He has been a pioneer in his work in this institution, but he is so quiet and unassuming that his attainments are not generally known. He was instrumental in introducing the revised system of Braille in the school, and has personally set in Braille much of the music which is used by the students. Because of Mr. Fleissner's untiring efforts the music department of the California School for the Blind now ranks with the finest in the country. His pupils have come from the entire western coast and Hawaii, and many of them are successfully following the musical profession.

The school has a splendid equipment and an excellent faculty. Besides Mr. Fleissner, who teaches organ and the history and appreciation of music, in addition to his duties as director, there are teachers of piano, violin and voice. The students have their own orchestra and chorus. The concert hall has a two-manual Estey organ, besides the grand pianos. Concerts of a high order are given by the students twice yearly and are attended by large audiences. The last concert, at Christmas time, included numbers for orchestra, chorus, piano, violin and voice, and the following organ numbers: Grand Chorus, Montgomery (played by Kingsley Price); Pastorale, Guilmant (arranged for piano and organ by Mr. Fleissner and played by Kingsley Price and William Edwards); Offertory in D minor, Lott (played by William Edwards).

On graduating the students have the privilege of taking with them their favorite compositions set in Braille. This is a generous arrangement on the part of the school, as this form of printing is very expensive. The visitor is impressed with the great respect and love which the faculty and students have for Mr. Fleissner. There are about 100 students divided equally between boys and girls and housed in separate dormitories. One week Mr. Fleissner dines with the girls and the next with the boys.

WILLIAM W. CARRUTH.

**Everett Tutchings.**

Everett Tutchings of New York, who has made an enviable reputation as an accompanist of the first rank, as well as an organist, was born at Johnstown, N. Y., Nov. 15, 1896. There he studied piano with Mrs. George Randall and Miss Eleanor Shultz and organ with Mrs. B. M. Grant. He was organist at the First Baptist Church in Johnstown and later organist and choir director at St. Paul's Lutheran Church until he took up further study with Gaston M. Dethier at the Institute of Musical Art in New York City. In addition to the work in organ and piano with Mr. Dethier, his teachers in theoretical subjects were Percy Goetschius, Dr. A. Madeley Richardson and George Wedge. Since graduation from the organ department of this school he has returned there for postgraduate work with Mr. Dethier and has also studied piano with Henry Levy. More recently he has had further study in conducting and orchestration under Albert Stoessel.

Mr. Tutchings has toured extensively as concert accompanist and soloist with Richard Bonelli and Charles Hackett of the Chicago Civic Opera, Ruth Breton, violinist; Frederic Baer, Theo Karle and Henri Scott, making coast to coast tours. He was accompanist for the Musical Art Society, Dr. Frank Damrosch, conductor, in the final year of its existence. He was also accompanist during the season of 1927 for the Oratorio Society of New York and for the Bach Cantata Club, and has served in the same capacity for four seasons with the Choral Symphony Society, which sang at the

**Everett Tutchings**

Photograph by Pirie MacDonald

**Otto Fleissner**

Waldorf-Astoria Hotel); the New Church (Swedenborgian), substituting for Dion Kennedy for two years, and for the Sunday forums at Temple Israel. He is now organist and director of music at the First Presbyterian Church in Yonkers and is also organist of the Edgar White Burrill "literary vespers," held in Town Hall Sunday afternoons, where preceding the service he plays a short recital on the four-manual Skinner organ.

**Edith Burlingim Ross.**

Edith Burlingim Ross is a distinguished member of the faculty of the University of Nebraska Conservatory of Music at Lincoln, Neb. She is a graduate of the Lincoln high school and later was graduated from the University School of Music. Here piano was her major, her instructor being Mrs. Will Owen Jones. She also studied harmony, counterpoint and composition with Mortimer Wilson and organ with Willard Kimball.

Mrs. Ross was a member of the piano faculty for two years. After giving a postgraduate piano recital here she entered the senior class of the Chicago Musical College, graduating in piano under Ernesto Consolo, composition with Felix Borowski and organ with Willard Kimball.

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organ with Dr. Louis Falk. Later, realizing the possibilities in the teaching field in organ, she turned to extended study of this instrument, which she has now been teaching for several years.

Mrs. Ross was a member of the master class of organists taken to Paris in 1927 by Albert Riemenschneider of Cleveland to study with Marcel Dupré. In the summer of 1929 she worked with Mr. Riemenschneider and spent the next summer studying the pedagogical side of motion-picture organ work with Frank Van Dusen of Chicago.

Mrs. Ross has been head of the organ department of the University School of Music for ten years and during this period has trained many successful students both in organ and piano. She was organist for seven years at the First Presbyterian Church of Lincoln and is at present organist at Temple B'nai Jeshurun. She is a member of Mu Phi Epsilon and Pi Kappa Lambda, national musical sororities, and of Altrusa, a national organization of business women. She is also a member of the Nebraska chapter of the American Guild of Organists, having been regent of the Lincoln chapter for the last three years.

#### ACTIVITIES IN MILWAUKEE

By ARTHUR A. GRIEBLING.

Milwaukee, Wis., March 19.—The last two programs of the series offered on the Frank memorial organ at the Milwaukee Art Institute by the local chapter of the A. G. O. were presented by Arthur Knudson and Hermann A. Nott. Mr. Knudson played on Feb. 21 and his numbers were: "Angelus," Liszt; Pastoral Dance, German; Phantom Dance, Arensky; Serenade, Tosti; "Prelude da Requiem," Verdi; "Around Thy Tomb" ("St. Matthew Passion"), Bach; Elegiac Melody, "Letzter Frühling," Grieg; Midsummer Night Serenade, Albeniz; "Murmuring Zephyrs," Jensen; Scherzando, Axt; "Garden of Iran," Stoughton; "Walther's Prize Song," from "Die Meistersinger," Wagner; Intermezzo, Rheinberger; "Hiland Suite," von Fielitz; "Romance," Debussy; "Morning" ("Peer Gynt" Suite), Grieg; Andantino (Symphony in F minor), Tschaikowsky; "Romance," Svendsen; Finale from Organ Sonata, Borowski.

Hermann A. Nott offered this program on March 6: Prologue, Rogers; Andante Cantabile, Widor; Scherzo, Becker; "In the Garden," Goodwin; Grand Chorus, Rogers; Suite ("Water Music"), Handel; Chorale Fantasia, Sattler; "Serenade at Sunset," Meale; Fantasia, Harris.

The choir of St. Paul's Episcopal Church, Earl P. Morgan conducting, presented its February vespers service on the 28th of that month. Mr. Morgan's numbers on this program were: "Carillon," Vierne; Prelude, Fugue and Variation, Franck; Chorale Prelude, "Rhosymedre," Williams; Intermezzo (Symphony I), Widor; "Legend of the Mountain," Karg-Elert; "Ninety-fourth Psalm," Reubke.

The choir of Redeemer Lutheran Church presented on March 13 its annual program of Russian music. This

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Edith Burlingame Ross



is always an interesting program, and is well attended. Dr. O. M. J. Wehrley's numbers were: Preludio (Sonata in C minor), Guilmant; Cradle Song and "Curfew Bell," Peele; "Gloria in Excelsis Deo," Mozart.

The Diapason Club of the Milwaukee State Teachers' College convened on the afternoon of Feb. 10 at the funeral home of Thomas, Jones, Olson Company for a "console party." Dorothy Panama played Gillette's "Chant d'Amour"; "Idylle," by Caley, and "Awakening," by Engelmann.

#### ELECTRIC MUSIC IS TOPIC

Engineers Hear Rangertone, Theremin and Meissner Electric Piano.

Electric music had its innings at the New York section of the American Institute of Electrical Engineers Feb. 26. Three types of instruments were shown in the engineering society's building on West Thirty-ninth street. First was the Benjamin F. Meissner electric piano. This device picks up the vibrations of a single stringed piano and amplifies them in a loud speaker. The piano case is completely sound-proof, so that little of the normal tone is allowed to get out. By filtering action, the type of tone that comes out of the loud speaker may be varied. Also by a dynamic control pedal the volume of the tone may be varied over a wide range. Hans Barth of quarter-tone piano fame played interestingly on the instrument. Chandler Goldthwaite illustrated the organ-like qualities of the instrument.

The next demonstration was of the various Theremin type instruments, of which the inventor, Leon Theremin, had three examples. These were the instrument with which the pitch and volume are controlled by waving the hands; next a keyed instrument, and, lastly, a 'cello type instrument which, like the keyed instrument, was able to give the definite attack to the note, as well as the glissando of the old type Theremin. All three instruments have a fine string quality and the musicianship of the playing was of a high order.

Last came the Rangertone, which was demonstrated by Captain Richard H. Ranger. The instrument was played by Robert A. Pereda in the Ranger studio in Newark, and the electric tones were carried over special wires of the WOR broadcasting station to the hall, where loud speakers brought the tones out in the auditorium. Although the speakers and amplifying equipment of the hall have been designed for speech amplification only, they served well to demonstrate the tones, except in the lower registers, where the telephone

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**GREAT LONDON ORGAN  
COMPLETED BY WILLIS**

**TWO RECITALS BY M. DUPRE**

**Westminster Cathedral Instrument  
Heard and Described by Amer-  
ican Organist—Its Stop Spe-  
cifications Given.**

BY SETH BINGHAM.

On March 1 and 2 it was my privilege to hear two inaugural recitals given by Marcel Dupré on the recently completed organ of Westminster Catholic Cathedral, London. The following note on the organ, which has been ten years under construction, appeared in the program:

"The instrument, built by Henry Willis & Sons, Ltd., occupies the whole of the west gallery of the cathedral, a handsome marble and oak screen forming the front. On account of the size of the gallery, it has been possible to dispose of the various departments so as to stand on the same level, the pipes having ample speaking room.

"The organ has two consoles. That at the west end operates for the most part on the tubular-pneumatic principle; the other is situated in the apse behind the high altar, and controls grand and/or apse organs, as required, a three-way switch governing the operation of one, or the other, or both organs simultaneously. The mechanism of the apse console is electro-pneumatic, and the console itself comprises an up-to-date system of adjustable pistons, adjustable general pistons, general crescendo and the other elements of modern console control.

"The instrument consists of four manuals—CC to C, sixty-one notes—and a Willis pedalboard—CCC to G, thirty-two notes. There are ninety-one speaking stops and thirty-four couplers, etc., making a total of 125 registers."

The two programs, each heard by an audience numbering between 3,000 and 4,000 people, were as follows:

First Recital—"Marche Pontificale," Widor; Prelude and Fugue in G minor, Dupré; "Dialogue," Clerambault; Noel with Variations, d'Aquin; improvisation on a theme submitted; Passacaglia and Fugue in C minor, Bach; Larghetto, Wesley; Canon in B minor, Schumann; "Cortège et Litania," Dupré; Finale in B flat, Franck.

Second Recital—Sinfonia from Twenty-ninth Cantata, Bach; Prelude and Fugue in B minor, Dupré; "Le Coucou," d'Aquin; "Soeur Monique," Couperin; Chorale in A minor, Franck; Finale from "Symphonie Gothique," Widor; Noel with Variations, Dupré; Chorale Prelude, "Melcombe," Parry; "In dulci jubilo," Bach; extemporization on themes submitted.

The Finale from Widor's "Symphonie Gothique" was marvelously presented; this piece, ordinarily heard as a series of rather loosely connected episodes, took on a satisfying unity and coherence under Dupré's fingers. A fine sense of proportion was nearly always evident, though the staccato pedal in "Soeur Monique" needed 8-ft. clarity, and the use of 16-ft. tone in the opening bars of the Franck Chorale tended to blur the design. M. Dupré played with his accustomed brilliance at both recitals, but appeared in especially fine form the second evening. In his own "Noel with Variations" he reached the culminating point of dazzling execution; if there is any organ music surpassing his final variation, for sheer virtuosity, I have yet to hear it. "Transcendental" is the appropriate word here. After such a burst of pyrotechnics, the saccharine placidity of Parry's "Melcombe" was a painful let-down.

Of the four Dupré works played, the G minor Prelude and Fugue seems the best, but the "Cortège et Litania" is a trifle long, is finely conceived and developed, and quite free of technical display. Each organist has his own peculiar ideas concerning the registration and tempo of the Schumann B minor Canon, but Dupré's scheme is one of the simplest and most pleasing. The Bach Passacaglia and Fugue and the Franck Chorale were interpreted in the "grand style," with the finish and authority one expects from Dupré.

His extemporized prelude, fugue

and toccata, using three submitted themes which he combined at the end, proved much more varied and musically vital than the improvisation on Westminster chimes of the preceding evening. I have no idea why an improviser of Dupré's stature should be limited to this rhythmically monotonous quatrain. What little could be done with it Dupré did.

With the organ itself little fault can be found, and no end of things can be said in its praise, so that it seems rather picayune to dwell on the unfavorable features of what is undoubtedly an instrument of superb tonal virility. ("Quite a little job" Mr. Willis modestly called it.) But coming here after several months in Paris with the glorious tone of French organs ringing in my ears, I cannot fail to be struck with certain differences, particularly in the chorus reeds. The Willis reeds in this organ are far from lacking personality and warmth. For me nothing can equal the "blaze" of the chorus reeds in the organs of St. Sulpice, St. Germain des Prés, St. Clotilde and other Paris churches. Is the comparatively light wind pressure of these French reeds partly responsible for the difference?

The diapasons of Westminster Cathedral, while somewhat more trenchant, approach more nearly the nobility of those of St. Francois Xavier or St. Eustache. They certainly form a consistent unit in the remarkable diapason build-up of the Willis organ. Yet this very consistency involves a certain monotony—or monopoly—of timbre which the best French ensembles manage to avoid. Instead of the three 8-ft. diapasons and 8-ft. flute of Westminster Cathedral, the French great will more likely have a montre, violoncello, salicional, harmonic flute and bourdon, or diapason, gemshorn, harmonic flute, gamba, flute a pavillon and bourdon as its 8-ft. foundation group; here may be found good blending material for the mixtures, there is no loss of "body," and one can listen to it longer. The Willis re-enforced upper work in the great (three ranks of 4-ft., two of 2½-ft. and two of 2-ft.) produces a rather hard, "black-and-white" glitter which soon fatigues the ear. Additional mixtures, proportionately scaled, not only in the great but in the other three manual divisions, would in my opinion add warmth and color to their respective ensembles.

After the lamentable mechanisms one too often has to struggle with in French organs (they are beginning to reform!) it is refreshing to find in Willis a builder forward-looking enough to adopt and apply the best features of modern action and console control. From this point of view the Westminster Cathedral organ is all that one could ask.

There are voices of great individual beauty in all divisions of the organ (great harmonic flute; swell strings and triangular flute; choir cor de nuit celeste, sylvestrina; solo concert flute, corno di bassetto and French horn, to mention a few) and there is dignity and quality throughout. To put things upside down, the pedal is the organ's crowning glory; foundations and reeds in this section are equally splendid. As the listener approaches the apse and leaves the organ behind him some 250 feet distant, the instrument's full power and grandeur increases and amplifies; even better is the effect from the side galleries, where one is about on a level with the tone projection, but it sounds well in any part of the magnificent interior, and there is practically no jumble or excessive reverberation. Just as it stands and speaks today, the Westminster Cathedral organ is a-tonal monument of which any builder could be proud.

The specification follows:

*Grand Section*  
**GREAT ORGAN (Nineteen Stops).**  
Double Open Diapason, 16 ft.  
Bourdon, 16 ft.  
Open Diapason No. 1, 8 ft.  
Open Diapason No. 2, 8 ft.  
Open Diapason No. 3, 8 ft.  
Flute Harmonique, 8 ft.  
Quint, 5½ ft.  
Octave, 4 ft.  
Principal, 4 ft.  
Flute Couverte, 4 ft.  
Tenth, 3 1/5 ft.  
Octave Quint, 2½ ft.  
Twelfth, 2½ ft.  
Super Octave, 2 ft.

Fifteenth, 2 ft.  
Grand Chorus (15, 19, 22, 26, 29), 5 rks.  
\*Double Trumpet, 16 ft.  
\*Trumpet, 8 ft.  
\*Clarion, 4 ft.

**SWELL ORGAN (Fifteen Stops).**

Violon, 16 ft.  
Geigen Diapason, 8 ft.  
Rohr Flöte, 8 ft.  
Echo Viole, 8 ft.  
Viole Celeste (AA), 8 ft.  
Octave Geigen, 4 ft.  
Sustained Flute (triangular), 4 ft.  
Twelfth, 2½ ft.  
Harmonies (17, 19, 22), 3 rks.  
Vox Humana, 8 ft.  
Oboe, 8 ft.  
Tremulant.  
\*Walldhorn, 16 ft.  
\*Trompette, 8 ft.  
\*Clarion, 4 ft.

**CHOIR ORGAN (Twelve Stops).**

Contra Dulciana, 16 ft.  
Open Diapason, 8 ft.  
Viola, 8 ft.  
Cor de Nuit, 8 ft.  
Cor de Nuit Celeste (Bass from Cor de Nuit), 8 ft.  
Sylvestrina, 8 ft.  
Gemshorn, 4 ft.  
Nason Flute, 4 ft.  
Nazard, 2½ ft.  
Octavina, 2 ft.  
Tierce, 1 3/5 ft.  
Trumpet, 8 ft.  
Tremulant.

**SOLO ORGAN (Fourteen Stops, Enclosed).**

Quintatene, 16 ft.  
Violoncello, 8 ft.  
\*Cello Celeste (Bass from Violoncello), 8 ft.  
Tibia, 8 ft.  
Salicional, 8 ft.  
Unda Maris (Bass from Salicional), 8 ft.  
Concert Flute, 4 ft.  
Piccolo Harmonique, 2 ft.  
Cor Anglais, 16 ft.  
Corno di Bassetto, 8 ft.  
Orchestral Oboe, 8 ft.  
Tremulant.  
\*French Horn, 8 ft.  
\*Orchestral Trumpet, 8 ft.  
\*Tuba Magna, 8 ft.

\*Heavy wind.

**PEDAL ORGAN (Eighteen Stops).**

Double Open Bass (20 from Open Bass), 32 ft.  
Open Bass, 16 ft.  
Open Diapason, 16 ft.  
Contra Bass, 16 ft.  
Sub Bass, 16 ft.  
Violon (from Swell), 16 ft.  
Dulciana (from Choir), 16 ft.  
Octave, 8 ft.  
Principal (20 from Pedal Open), 8 ft.  
Flute (20 from Sub Bass), 8 ft.  
Super Octave (20 from Principal), 4 ft.  
Seventeenth, 3 1/5 ft.  
Nineteenth, 2½ ft.  
Twenty-second, 2 ft.  
Contra Trombone (20 from Trombone), 32 ft.

Trombone (heavy wind), 16 ft.  
Octave Trombone (20 from Trombone), 8 ft.

Bombarde (very heavy wind), 16 ft.

*Apse Section.*  
**GREAT ORGAN.**

Open Diapason, 8 ft.  
Hohl Flöte, 8 ft.  
Octave, 4 ft.  
Flautina, 2 ft.  
Trumpet, 8 ft.

**SWELL ORGAN.**

Lieblich Gedekkt, 8 ft.  
Salicional, 8 ft.  
Unda Maris, 8 ft.

Oboe, 8 ft.  
Horn, 8 ft.

**PEDAL ORGAN.**

Sub Bass, 32 ft.  
Bourdon, 16 ft.  
Flute (20 from Bourdon), 8 ft.

While in London I enjoyed a very pleasant and instructive visit with the builder, Henry Willis, who went to considerable pains personally to show me some outstanding Willis installations. Mr. Willis, an eminent expert in his profession who has forgotten more about organ building than some builders ever learn, is "straight" like his organs, and an honest, outspoken man withal. Coming out of St. Paul's he told me with justifiable pride: "Well, you've seen the most important three organs of London" (Alexandra Palace, Westminster Cathedral and St. Paul's). A little later he mentioned a certain organ in Germantown, Pa., which he said he found very refreshing after so much of the "rubbish" he had been shown in America. At first I thought this rude; Willis, too, apparently, for he immediately apologized. But on second thought I reflected that in America, a young country without the centuries-old heritage of "tradition" which Europe possesses—not always an unmixed blessing!—and where the yearly volume of organ building far exceeds that of England and France

combined, there must quite naturally be more organ "rubbish" than in these countries; and that I could probably turn up a goodly amount of "rubbish" among English organs should I take the time and trouble to look for it—which made me laugh at my own resentment. For Willis' bluntness of speech carries with it a disarming frankness and sincerity, and it comes from a man who, born and brought up in a great organ tradition, has never fallen content to rest on his laurels or fall into reactionary ruts.

So much has been written of the organs at St. Paul's and Alexandra Palace, which have been visited by hundreds of American organists, that I will attempt no general description here. Both these masterpieces were built by the older Willis, founder of the firm. Both have been modernized and somewhat enlarged by his grandson, who has taken care to leave the tonal scheme in all essential points as it originally was. They stand as triumphant examples of what Willis calls the "bright" school of organ design, and they demonstrate most impressively what can be achieved with heavy-pressure reeds when the scales and voicing are right.

An echo of several seconds in the empty hall of Alexandra Palace (which can hold comfortably 11,000 persons) does not seriously interfere with crisp execution or clear enunciation. But the necessarily unfortunate emplacement of the various sections of the organ at St. Paul's, as well as the preposterous location of the console—not the builder's fault, be it said—make it impossible for the organist to hear himself correctly, much less see the choir behind and below him. Aside from this, the terrific "milling around" of sound under the dome ruins the listener's enjoyment of vigorous polyphony. It is a pity to see such gorgeous tonal fabric rendered so largely ineffective by bad acoustics. Builders of whatever school or nationality would do well to study the admirable group of solo reed stops—orchestral oboe, cor anglais, French horn, etc.—each a model of its kind and each with its own distinct character. In fact, whatever register one draws, there is "quality plus" and refinement of tone. The mixture-work is very fine and entirely adequate both at St. Paul's and Alexandra Palace; perhaps for that reason these instruments impress me as more colorful than that of Westminster.

I examined a three-manual thirty-stop Willis in the Church of St. Thomas à Becket, Wandsworth, which provoked considerable discussion some two and a half years ago. Its extraordinary fullness and brilliance closely resembles that of a Casavant of similar size in the Park Avenue Synagogue, New York. The specification could hardly be bettered for buildings of modest dimensions and good resonance. The stop list has presumably already appeared in *The Diapason*, but I give it again for those who have not yet seen it:

**GREAT ORGAN (Nine Stops).**

1. Double Open Diapason, 16 ft.  
2. Open Diapason, No. 1, 8 ft.  
3. Open Diapason, No. 2, 8 ft.  
4. Clarabella, 8 ft.  
5. Octave, 4 ft.  
6. Gemshorn, 4 ft.  
7. Twelfth, 2½ ft.  
8. Fifteenth, 2 ft.  
9. \*Tromba (heavy wind, harmonic), 8 ft.

**SWELL ORGAN (Ten Stops).**

10. Geigen Diapason, 8 ft.  
11. Rohr Flöte, 8 ft.  
12. Aeoline, 8 ft.  
13. Vox Celeste (bass from No. 12), 8 ft.  
14. Viola, 4 ft.  
15. Flute Triangular, 4 ft.  
16. Mixture (15, 19, 22), 3 ranks.  
17. Walldhorn, 16 ft.  
18. Trompette (harmonic trebles), 8 ft.  
19. Oboe, 8 ft.

**CHOIR ORGAN (Nine Stops).**

20. Quintatene, 16 ft.  
21. Violoncello, 8 ft.  
22. Hohl Flöte, 8 ft.  
23. Sylvestrina, 8 ft.  
24. Flute Couverte, 4 ft.  
25. Nazard, 2½ ft.  
26. Piccolo, 2 ft.  
27. Tierce, 1 3/5 ft.  
28. Tromba (from Great No. 9), 8 ft.  
29. Sub Bass (resultant), 32 ft.  
30. Contra Bass, 16 ft.  
31. Open Diapason (from No. 1), 16 ft.  
32. Bourdon, 16 ft.

**PEDAL ORGAN (Ten Stops).**

33. Quintaten (from No. 20), 16 ft.  
 34. Octave (ext. of No. 30), 8 ft.  
 35. Flute (from No. 32), 8 ft.  
 36. Octave Flute (from No. 32), 4 ft.  
 37. Waldhorn (from No. 17), 16 ft.  
 38. Trombone (ext. of No. 9), 16 ft.

†In Choir box.

If the above job consisted in getting the utmost in variety and build-up from thirty ranks of pipes, a quite different problem was solved in the moderate-sized three-manual organ for the Seventh Christian Science Church of London. To quote Mr. Willis, "the voicing is of the type for the building which is difficult acoustically, and for the uses of the Christian Science Church—big chamber organ lines, but with correct balance."

The inaugural recital was given March 4 by Dr. Harold Darke, teacher of organ at the Royal College of Music—a mild-spoken little man who played the Bach D major Prelude and Fugue in a mild-mannered way. It made me wonder a bit what sort of ideas the Royal College students are getting as to the interpretation of Bach. Dr. Darke's opening number was the first movement of the Elgar Sonata. This music, some of it poorly written for the organ, stands up remarkably well with the passing years. The themes are fresh in inspiration and their presentation is unhampered and appealing. It was deftly played, though the pace was a little slow and the *pianissimo* too *pianissimo*. Handel was represented by a dull set of variations composed on an off-day. And we sat through an unabridged (per)version of Wagner's "Good Friday" music. Now one can hear Wagner very well performed in orchestral garb at Albert Hall almost any week and at reasonable rates. Not a person in that prosperous-looking audience had but the requisite shillings in his jeans. So why transcribe Wagner to the organ in mid-London? The gem of the evening was Percy Whitlock's charming "Folk-Tune" (Dupré might have substituted this for the Wesley Larghetto) and pleased the public by "playing British" at the same time. It was delightfully played by Dr. Darke, who concluded his program

with two fine old English pieces—the gallant "Earl of Salisbury's Pavane" by Byrd, and two staunch "Trumpet Tunes" of Purcell. Altogether a very polite and ladylike occasion, probably due in some measure to the throttled-down scheme which Willis was obliged to carry out in this case.

The stop list:

GREAT ORGAN.

Double Open, 16 ft.  
 Diapason I., 8 ft.  
 Diapason II., 8 ft.  
 Clarabella, 8 ft.  
 Principal, 4 ft.  
 Flute Ouverte, 4 ft.  
 Twelfth, 2½ ft.  
 Fifteenth, 2 ft.  
 Mixture (17, 19, 22), 3 rks.  
 Tromba (twelve inches), 8 ft. (in Choir box).

SWELL ORGAN.

Quintaten, 16 ft.  
 Gelegen Diapason, 8 ft.  
 Stopped Diapason, 8 ft.  
 Aeoline, 8 ft.  
 Voix Celeste, 4 ft.  
 Octave Gelegen, 4 ft.  
 Flute Triangular, 4 ft.  
 Mixture (15, 19, 22), 3 rks.  
 Waldhorn, 16 ft.  
 Trumpet, 8 ft.  
 Oboe, 8 ft.  
 Vox Humana, 8 ft.  
 Clarinet, 4 ft.

CHOIR ORGAN.

Violoncello, 8 ft.  
 Orchestral Flute, 8 ft.  
 Dulciana, 8 ft.  
 Unda Maris, 8 ft.  
 Concert Flute, 4 ft.  
 Nazard, 2½ ft.  
 Piccolo, 2 ft.  
 Tierce, 1 3/5 ft.  
 Cor Anglais, 8 ft.  
 Clarinet, 8 ft.  
 Tromba (Great), 8 ft.

PEDAL ORGAN.

Resultant Bass, 32 ft.  
 Open Bass, 16 ft.  
 Open Diapason (Great), 16 ft.  
 Bourdon, 16 ft.  
 Quintaten (Swell), 16 ft.  
 Octave, 8 ft.  
 Flute, 8 ft.  
 Super Octave, 4 ft.  
 Octave Flute, 4 ft.  
 Waldhorn (Swell), 16 ft.  
 Trombone (twelve inches), 16 ft.

Having within a short time played and listened to celebrated examples of the French and English schools of

tonal design, and with their contrasting features still fresh in my mind, I can only be amazed that certain organists, builders, "experts" and other organ fans get so hot under the collar, lifting raucous voices or dipping poisoned pens in stubborn defense of one or the other school, as though one could be all right and the other all wrong. Who that has tried them does not appreciate the lightning response and thrilling staccato of the Willis reeds? But who that has adequately heard the full splendor of the grand organ of Notre Dame can forget the passionate vehemence of those "tigerish" reeds that fairly leap at you, or would wish to put high-pressure reeds in their place? This was certainly not the point of view of Lynnwood Farnam, qualified as few could be to speak with authority. Let's be humbly grateful for a Cavaille-Coll or a Father Willis; the organ realm is large enough for both and needs them both.

#### MONTH'S NEWS IN BUFFALO

BY HELEN G. TOWNSEND.

Buffalo, N. Y., March 22.—The March meeting of the Buffalo chapter, A. G. O., was held at Central Park Baptist Church March 10. Dinner was served and the chapter was the guest of the men's club of the church. At 8:15 a concert was given on the new Möller organ by Mr. and Mrs. George Bagnall, pianist and organist, assisted by Mrs. John F. Beckert, soprano; Miss Ada McLean, contralto; Roy C. Morgan, tenor, and William Miles Thomas, baritone. The concert featured some very interesting organ and piano duo work. The organ selections included: "Praeludium Festivum" (from First Sonata), Becker; "May Night," Palmgren; "Fire Magie," Wagner-Rogers; Fantasie in C minor, Bach; "The Wind and the Grass," Gaul; "Carillon" (from Sonatina), Rogers.

The following programs are among those given at the Saturday musical services in St. Paul's Cathedral during March:

March 12—Two Preludes, Tournier (Mil-

dred Laube Knapp, harpist; Harriet Lewis, violinist; DeWitt C. Garretson, organist); "Litany," Schubert (Florence Ann Reid, contralto); Prelude and Fugue in G major, Bach (Robert Hufstader, organist); "O Lord, Correct Me," Handel (Florence Ann Reid, contralto); Andante Religioso, Thorne (Mildred Laube Knapp, harpist; Harriet Lewis, violinist; DeWitt C. Garretson, organist).

March 19—Berceuse, Busser (Mildred Laube Knapp, harpist; Harriet Lewis, violinist; DeWitt C. Garretson, organist); "There Is a Green Hill," Gounod (Gustave Hurst, baritone); Fugue à la Gigue, Bach (DeWitt C. Garretson, organist); "When the Son of Man" ("The Light of the World"), Sullivan (Gustave Hurst, baritone); Largo, Handel (harp, violin and organ).

Laurence H. Montague, A. A. G. O., gave the opening recital on the organ in the First Methodist Episcopal Church of New Fane March 6. He also opened the organ in the First Methodist Episcopal Church, Williamson, N. Y., March 1, and that in St. Jude's Episcopal Church, Buffalo, March 3.

The thirteenth annual series of vespers services at the First Presbyterian Church closed Sunday, March 20, with a choral service under the direction of Clara Foss Wallace, organist and director. Five of the seven parts of the German Requiem of Brahms were sung by the choir of First Church under the direction of Mrs. Wallace, with Boice Whitcomb at the organ and Martha McDonald at the piano.

At the musical vespers service in St. John's Episcopal Church Sunday, March 5, an organ recital was given by Donald White, Mus. B., of the Eastman School of Music, assisted by Jessamine Long, soprano. On March 12 Robert Hufstader, Mus. B., organist of the church, gave a program, assisted by William Bresch, baritone.

On Sunday, March 13, several members of the Buffalo chapter, A. G. O., accepted the invitation of the Western New York chapter to hear a recital given by Sigrid Karg-Elert in Salem Evangelical Church, Rochester.

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TWO LETTERS

PARIS CONSERVATORY

I have much pleasure in recommending my pupil, Mr. Paul Bennyhoff, who is applying for the position of organist at the American Church, Paris.

He is an excellent player, with the most serious qualities as an organist and a musician. He could fill the post with greatest efficiency.

I should feel very grateful to you if you thought it possible to give the post to Mr. Bennyhoff, and know that you would be quite pleased with his work.

Yours sincerely,  
 MARCEL DUPRE.

NOTRE DAME CATHEDRAL

I have had as a pupil of the organ Mr. Paul Bennyhoff, whom I have had on a number of occasions play different pieces on my organ at Notre Dame. This young man has a very fine instrumental technique, and his interpretations are of a musical perfection. He has an apparent feeling of virtuosity and seems to me to be called to a fine success as a recitalist.

LOUIS VIERNE.

Management: BERNARD R. LABERGE  
 GRAYBAR BLDG., 420 Lexington Ave., NEW YORK

#### PRESS REPORTS

**Philadelphia**—"Public Ledger"—The program made severe demands both technically and emotionally and the young artist acquitted himself in a masterly manner and was enthusiastically received.

**Palm Beach**—"The Times"—His foot-work was of particular moment and the young artist well demonstrated his ability to bring out the delicate tone coloring of the instrument.

**Fredericksburg**—"The Star"—Equally at ease in the contrapuntal subjects of Bach and Franck, the charming grace of Macfarlane and the sweeping breadth of Vierne. The muddiness and blurring so often heard in organ playing were entirely absent.

**Raleigh, N. C.**—"News and Observer"—One of the finest organ recitals yet heard in Raleigh. Music-lovers are looking forward to a return of this young man who is rapidly becoming a figure among the younger American organists.

**Winston-Salem**—"Journal"—Mr. Bennyhoff offered a program which measured up to high musical standards throughout.

**Dallas, Texas**—"Morning News"—His playing proved extremely attractive and colorful.

**Fort Worth**—"The Star Telegram"—The organist won his audience!! He exhibited a technique quite equal to the severe and difficult numbers he played.

**Houston, Texas**—"Post-Dispatch"—A rare musical treat was enjoyed by Houstonians who heard Paul Bennyhoff. He is an accomplished performer and a sound musician.

## Programs of Organ Recitals of the Month

**Charles Allen Rebstock, Cleveland, Ohio**—At his evensong recitals at the Church of the Covenant Mr. Rebstock played these compositions Feb. 23 and March 6: Prelude and Fugue in D minor, Bach; Adagio from Violin Sonata in G minor, Bach; Overture to the Oratorio "Athalia," Handel; Cantabile, Franck; "Lamentation," Guilmant; "Prière," Jongen; "In Paradisum," Dubois; Chorale in A minor, Franck.

In his evensong recital March 13 Mr. Rebstock played: Concert Overture in B minor, Rogers; "La Nuit," Karg-Elert; "Reve Angelique," Rubinstein; Sinfonia to Cantata, "My Spirit was in Heavyness" Bach.

**Elliot Baldwin Hunt, Ossining, N. Y.**—During the 1931-32 season Mr. Hunt has been giving recitals at the Asbury Methodist Church at Tarrytown, N. Y., once a month in connection with the evening service. At each recital the attendance has increased over the preceding one. The program of Feb. 28 was as follows: "Tranquility" ("In a Mountain Church"), Torjussen; "Deep River," arranged by J. H. Rogers; "In a Monastery Garden," Albert W. Ketelbey; Adagio in B flat (Symphony, Op. 12), Ignace Pleyel; Allegro Moderato (Sonata No. 5), Merkel.

For his recital Jan. 17 Mr. Hunt selected this list of compositions: "To a Wild Rose," MacDowell; "Melodie," Paderewski; "The Warrior's Song," Heller; Andante ("Symphonie Pathétique"), Tschaikowski; Allegro Moderato (Sonata No. 1), Mendelssohn.

**Harry H. Corey, East Orange, N. J.**—Mr. Corey, organist and choirmaster of Holy Trinity Lutheran Church at East Orange, gave a recital Sunday afternoon, Jan. 17, at Christ Presbyterian Church, Newark, and played these selections: Toccata and Fugue in D minor, Bach; "The Curfew," Horzman; "Pomp and Circumstance" March in D, Elgar; "The Holy Night," Buck; First Sonata, Borowski; "In the Twilight," Harker; "Legende" and Finale, Faalkes.

At a Lenten vesper service Feb. 28 at the Fairmount memorial building in Fairmount Cemetery Mr. Corey played this program: Offertoire in A flat, Read; "Calm as the Night," Bohm; Andante from First Sonata, Borowski; "Caprice Viennois," Kreisler; Serenade, Drigo; "The Curfew," Horzman; "Pomp and Circumstance" March in D, Elgar.

**C. Hugo Grimm, Cincinnati, Ohio**—Mr. Grimm, who played the Friday noon Lenten recital at Christ Church Feb. 23, gave the following program: "Redemption," Bossi; "Prologue Tragicus," Karg-Elert; Cradle Song, Olsen; Improvisation, Guriadi; Nocturne from "Byzantine Suite," Grimm; Dithyramb, Lucas.

**Grace Leeds Darnell, F. A. G. O., New York City**—In a recital at St. Mary's Church, Manhattanville, Feb. 1 Miss Darnell played the following program: Sonata No. 6, Rheinberger; Sonata I (first movement), Bach; Chorale, "Erbarm Dich mein, O Herre Gott"; Bach; Intermezzo (Symphony 6), Widor; "Romanza," Webb; "Lever de Soleil," Jacob; Toccata, Flueret.

**Alice Knox Ferguson, A. A. G. O., Dallas, Tex.**—Miss Ferguson, who is playing a series of Lenten recitals at Christ Episcopal Church, of which she is organist and director, presented the following selections on the evening of Feb. 17: Theme in E flat (varied), Faalkes; Festival Hymn, Bartlett; Evensong, Johnston; Wedding Song, Stebbins; "Romanza," Harris; "Tempo di Marcia," Capocci.

March 9 Miss Ferguson was assisted by Mrs. Charles Clinton Jones, violinist, and her program was: "Invocation," Capocci; Allegro ma non troppo and Andante (from Sonata 1), Borowski; "Marche Nuptiale," Callaerts; "Sunset," Diggle; Arioso, Rogers; Berceuse, Dickinson; "Sortie Festivo," Boslet; Meditation and Dithyramb, Lucas.

The offerings on March 16 included: "A Royal Procession," Spinney; Gavotta, Martin-Guilmet; "Gesu Bambino," Yon; Funeral March and Seraphic Chant, Guilmant; Reverie, Dickinson; Midsummer Caprice, Johnston; Meditation, Sturges; "Marche Triomphale," Stone.

Miss Ferguson gave a recital in the new Presbyterian Church of Kilgore, Tex., March 14, as a feature of the dedication ceremonies. Her program on this occasion was: "Pilgrims' Chorus," Wagner-Liszt; Allegretto, De Boeck; Caprice, Sturges; Reverie, Dickinson; "In Moonlight," Kinder; "Funeral March and Song of the Seraphs," Guilmant; "Gesu Bambino," Yon; Echo Caprice, Mueller; Serenata, Braga; Festival March, Calkin.

**Dr. Latham True, Palo Alto, Cal.**—In his recital at the Castilleja School Sunday afternoon, March 13, Dr. True was assisted by Miss Elizabeth Bates at the piano and by Dr. George B. Little, tenor. The program was as follows: Chorale, "Wachet auf!" ("Mastersingers of Nür-

emberg"), Wagner; Fugue in F and Chorale Preludes, "Agnus Dei" and "Wir glauben all' an einen Gott," Bach; Chorale Preludes, "Nun lasst uns Gott dem Herren Dank sagen," "An Wasserflüssen Babylon," "Nach Pruefung kurzer Tage" and "Erschienen ist der herrliche Tag," Karg-Elert; Sapphic Ode, Brahms; organ and piano, Solemn Prelude, "In a Gothic Cathedral," Latham True.

**Alfred E. Whitehead, Montreal, Que.**—Dr. Whitehead gave three Saturday afternoon recitals during Lent at Christ Church Cathedral. In the first he was assisted by the cathedral choir and in the third by the recess choir of the Montreal High School for Girls, conducted by James B. Spiers. The programs were as follows:

Feb. 27—Prelude in D major, Prelude on "Herzlich that mich verlangen" and Sinfonia in F, Bach; Prelude in D minor, Clerambault; motets, "Ave verum Corpus" and "Come, Come, Help, O God," Byrd; Cantabile from Sixth Symphony, Widor; motets, "Oh, Praise Ye the Lord in Heaven," Arensky; "He Doth Create," Tchesnokoff, and "Holy, Blessed Trinity," Tschaikowsky; "Evening Rest," Rheinberger; motets, "Jesu, the Very Thought" and "Jesu, Gentlest Saviour," Whitehead; Chorale in A minor, Franck.

March 5—Sonata in D minor, Mendelssohn; Cantabile, Franck; "Clair de Lune," Karg-Elert; Improvisations, "What God Does Is Well Done" and "Turn Thou to Us, O Lord" (Toccata), Karg-Elert; Prelude on "St. Columba" and Passacaglia, Whitehead; Air and Gavotte, Wesley; Grand Chorus in D major, Guilmant.

March 12—Toccata and Fugue in D minor and Sonatina from Cantata "God's Time Is the Best," Bach; "Ave Maria," Arkadelt; choral numbers, "Praise to the Lord," "To Mercy, Pity, Peace and Love" and "What Tongue Can Tell Thy Greatness, Lord," Bach; "Marche Pontificale," from First Symphony, Widor; choral numbers, "Sweet Is Thy Mercy," Barnby; "Near Thee Would I Be Staying," Bach; "Praise the Lord with Songs of rejoicing," Mihul; Cantabile from Sonata in D minor, Rheinberger; Allegretto in C and Moderato in F, Gade.

Frederick Erickson, M. A., F. A. G. O., Baltimore, Md.—Mr. Erickson, organist and choirmaster of Emmanuel Church, who is giving a series of Lenten recitals at this church, has played the following programs:

Feb. 11—Compositions of Theodore Dubois; Prelude in D minor; Canon in A flat;

"March of the Magi Kings"; "Benediction Nuptiale"; "Pomp Lux"; "In Par-

disum."

Feb. 18—Compositions of J. S. Bach: Prelude in C; Prelude and Fugue in A minor; Pastoral in F; Chorale Preludes,

"By Adam's Fall Debased," "Lord God,

the Father Everlasting" and "O Sacred Head Now Wounded."

**Robert Elmore, Philadelphia, Pa.**—Mr. Elmore, who gave the recital in the series at the Second Presbyterian Church March 9, played the following program: Prelude and Fugue in E minor, Concerto No. 7 in E flat major (Allegro and Fugue) and Passacaglia in C minor, Bach; "The Chimes of St. Mark's," Russolo; "Cantilene Pastorale," Guilmant; "Marche Champetre," Boeck; Toccata, Renzi; "Hymn of Glory," "Echo" and Second Concert Study, Yon.

Hugh Porter, New York City—Mr. Porter gave the recital in the series at the Second Presbyterian Church of Philadelphia March 2 and played a program made up as follows: Fantasia in F minor, Mozart; Minuet in C, Mozart; Andante from Fourth Trio-Sonata, Bach; "Marche du Veilleur de Nuit" (from "Bach's Memento"), Bach-Widor; Chorale No. 2, in B minor, Franck; Improvisation-Caprice, Jongen; Chorale, Honegger; Intermezzo and Finale, Symphony 3, Vierne.

In a recital March 6 at the American Women's Association clubhouse in New York Mr. Porter played: Suite from "Water Music," Handel; Sinfonia from the Cantata, "God's Time Is Best," Bach; "March of the Night Watchman" (from "Bach's Memento"), Bach-Widor; Improvisation-Caprice, Jongen; Symphony 3 (two movements), Vierne.

Elsie MacGregor, Indianapolis, Ind.—In a Lenten musical at the First Evangelical Church Sunday evening, Feb. 21, Miss MacGregor, organist and director of music, played: Sonata in A major, Mendelssohn; "O Sacred Head, Now Wounded," Kuhnau; "Cantilena Angelica," Widor. The choir sang a Te Deum by Dressler; "Unto Thee, O Lord," Rachmaninoff, and "All in the April Evening," by Roberton. This was supplemented by solos, duets and trios.

**Warren D. Allen, Stanford University, Cal.**—In his recital at Cornell University, Ithaca, N. Y., where he is playing this semester, Mr. Allen presented the follow-

ing offerings March 11: "The Bells of St. Anne de Beaupre," Russell; Fantasia, Beobide; "Fisherman's Song" and "Pan-tomime" (from "El Amor Brujo"), de Falla; "Ronde Francalise," Boellmann; Fantaisie in D flat, Saint-Saëns; Fantasia in C minor, Liszt.

In a special recital for farm and home week Feb. 18 Mr. Allen played: Suites from "Water Music," Handel; Spring Song, Mendelssohn; Summer Sketches, Lemare; "In Autumn," MacDowell; "Fire-side Fancies," Clokey; "Marche Champetre," Boeck; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

Mr. Allen is also giving a series of five recitals of the forty-five chorales in Bach's "Little Organ Book" and other Bach compositions on Wednesday afternoons in Sage Chapel.

**Edna D. Guechenian, Buena Vista, Va.**—Mrs. Guechenian, teacher of organ at Southern Seminary, gave a series of four organ vespers during Lent at St. John's Methodist Church and the First Baptist Church.

Feb. 21 at the First Baptist Church she played: Fugue in E flat and Pastorale, Scarlatti; Pastorale in G major, Corelli; Flute Prelude, Capocci; Rondo in F, Morandi; Triumphal March, Costa. She was assisted by Clara Jefferies Key, soprano.

Feb. 28 at St. John's Methodist Mrs. Guechenian played: Bach's Toccata and Fugue in D minor, Rheinberger's Scherzino, Andante and Allegro from a Mendelssohn Sonata, and the March from "Athalia." Margaret Durham Robey was the assisting soloist.

March 6 at the First Baptist Church the program included Guilmant's "Ecce Panis Angelorum" and "Grand Chœur"; Dubois' Cantilene, Callaerts' Intermezzo; Andante from the Fourth Symphony of Widor, and the Finale from Widor's Second Symphony. Clara Jefferies Key was the soloist.

March 13 at St. John's Methodist Church the program included Allegro from a Concerto of Handel, Handel's Largo, Franck's Pastorale, the Finale from C major Symphony, Guilmant; "Vision," by Rheinberger, and "Ronde Francalise," Boellmann.

The recitals were sponsored by the Buena Vista Music Club.

**Harold L. Thomas, Evanston, Ill.**—Mr. Thomas was presented in an annual recital by the Northwestern University School of Music at the First Methodist Church of Evanston March 10 and played a program made up as follows: Toccata and Fugue in D minor, Bach; Prelude, Clerambault; "Recit de Tierce en Taille," de Grigny; Chorale Preludes, "Wachet auf, ruft uns die Stimme," Bach; and "Es ist ein' Ros' entsprungen," Brahms; Scherzo-Mozart ("Dragonflies"), Shelley; "The Mirrored Moon," Karg-Elert; Symphony 6 (complete), Widor.

**Burnett Andrews, Morristown, N. J.**—In a recital at St. Peter's Church Sunday evening, Feb. 28, Mr. Andrews was assisted by David Novalis in the following program: Three Choral Improvisations, ("Now Thank We All Our God," "O God, Thou Faithful God" and "Deck Thysel"); "The Chimes of St. Mark's," Russolo; "Cantilene Pastorale," Guilmant; "Marche Champetre," Boeck; Toccata, Renzi; "Hymn of Glory," "Echo" and Second Concert Study, Yon.

In a recital Jan. 31 Mr. Andrews played: Prelude and Fugue in C major, Bach; Chorale Prelude, "O God, Be Merciful," Bach; Toccata on "Ave Maris Stella," Dupre; Chorale in A minor, Franck; "The Bells of St. Anne de Beaupre," Russell; "Carillon-Sortie," Mulet.

**Ernest White, Philadelphia, Pa.**—Mr. White, organist of St. James' Episcopal Church, gave the recitals at Carnegie Music Hall March 5 and 6. His offerings were:

March 5—Overture to "The Marriage of Figaro," Mozart; Andante from Fifth Symphony, Beethoven; Prelude and Fugue in D major, Bach; "Thou Art Repose," Schubert; Alla Schubert, "When the Day Departs," and alla Weber, Concertino for Clarinet Solo, Karg-Elert; "Praeludium," Bruckner; Symphonic Poem, "Orpheus," Liszt; "Dreams," Wagner; "Carillon de Westminster," Vierne.

March 6—Concert Overture, Hollins; Andante from Quartet in D minor and Serenade from Quartet in F major, Haydn; Fugue in G major, Krebs; "La Concertina," Yon; "Solemn Processional," Strauss; Larghetto from Clarinet Quintet and "Hear the Pretty Tinkling Bells," Mozart; Air and Variations, "The Harmonious Blacksmith," Handel; "The Little Bells of Our Lady of Lourdes," Gaul; Finale from First Symphony, Maquaile.

**Claude L. Murphree, Gainesville, Fla.**—Mr. Murphree, organist of the University of Florida, was heard in a recital at the First Presbyterian Church of St. Petersburg, Fla., Feb. 29 and played the following program: Chorale in A minor, Franck; Sarabande (Sixth "Cello Suite"), Bach; Prelude and Fugue in A minor, Bach; "Within a Chinese Garden," Stoughton; Scherzo from Fourth Symphony, Widor; Prelude to Act 3, "Tristan," Wagner; "Flight of the Bumble-bee," Rimsky-Korsakoff; Pastorale, Murphree; "Massa's in da Cold, Cold Ground," Foster-Lemarie, Variations on a Noel, Dupre.

Under the auspices of the A. G. O. Mr. Murphree played the following program Feb. 14 at the Riverside Baptist Church of Jacksonville, Fla.: "Thou Art My Roe," Mueller; "The Ninety-fourth Psalm," Reubke; "Solveig's Song," Grieg; Caprice, Kinder; Fantasy in C, Franck; Berceuse and Finale, Stravinsky; Serenade, Toselli; "Comes Autumn Time," Sowerby.

**Reginald W. Martin, A. A. G. O., Sweet Briar, Va.**—In his most recent recitals at Sweet Briar College Mr. Martin has played: Prelude and Fugue in C minor, Bach; Fourth Symphony, Vierne; First Sonata, Mendelssohn; Introduction and Allegro, Douglas; "A Vesper Prayer," Diggle; Sonata in the Style of Handel, Wolstenholme; "Prière" and Toccata from "Suite Gothique," Boellmann.

Flute," Mozart; Passacaglia and Fugue in C minor, Bach; Largo from Concerto for Two Violins, Bach; Canon in B minor, Schumann; "Up the Saguenay," Russell; "Morning," ("Peer Gynt") Suite No. 1, Grieg; "May Night," Palmgren; Prelude in G minor, Rachmaninoff; "Dreams," Wagner; "Finlandia," Sibelius.

March 13—Introduction and Allegro (Sonata 1), Guilmant; Air in D, Bach; Minuet in A, Boccherini; Nocturne, Mendelssohn; "Christmas," Dethier; Berceuse and Finale from "The Fire-Bird," Stravinsky; "Dance of the Candy Fairy," Tschaikowski; "Liebestod," from "Tristan and Isolde," Wagner; Scherzo, Rogers; Prelude to "The Blessed Damozel," Debussy; Toccata, Gigout.

**H. Velma Turner, St. Davids, Pa.**—In a Lenten program at her studio the afternoon of March 26 Miss Turner was assisted by Clyde R. Dengler, tenor. Miss Turner's selections included: Sixth Sonata, Mendelssohn; "Ave Maria," Arkadelt-Liszt; Prayer on Motives from Wagner's "Lohengrin," Sulze; Cantilene (Sonata in D minor), Rheinberger; Finale in A minor, Harris; Adagio from Third Symphony, Saint-Saëns; Chorale Prelude, "O World, I E'en Must Leave Thee," Brahms.

**Walter Hirst, A. A. G. O., Warren, Ohio**—In his recitals at Christ Episcopal Church Mr. Hirst has recently presented the following programs:

Jan. 17—Works of German composers: Chorale, "Es ist das Heil uns kommen her," Kirnberger; First Movement (Sonata in A minor), Rheinberger; Meditation, Klein; "Air a la Bourree," Handel; Passacaglia, Bach.

March 20—Works by American composers: "Cortège Funèbre," Salter; "Prayer," Harker; "Resurrection Morn," Johnston; "Adoration," J. S. Matthews; "Reflections," Horace Alden Miller; Paraphrase on the Easter Hymn "St. Kevin," Miles.

**Ernest Douglas, Los Angeles, Cal.**—In a recital at St. Alban's Chapel March 17 Mr. Douglas played the following program: Prelude in B minor, Bach; Chorale Prelude, "Forty Days and Forty Nights," Bach; "Ave Maria" (arranged for organ by Ernest Douglas); Bach-Gounod; "Grand Chœur" on a Theme from "The Messiah," Guilmant; An Irish Fantasy, Wolstenholme; "Praeludium" in F major, Jarnefelt; Toccata from Fifth Symphony, Widor; "Theme and Variations," "In Memoriam," "Mardi Gras," from Four Organ Sketches, and Finale from Organ Concerto, Douglas.

**Dr. Caspar Koch, Pittsburgh, Pa.**—Dr. Koch gave the recitals at Carnegie Music Hall March 5 and 6. His offerings were:

March 5—Overture to "The Marriage of Figaro," Mozart; Andante from Fifth Symphony, Beethoven; Prelude and Fugue in D major, Bach; "Thou Art Repose," Schubert; Alla Schubert, "When the Day Departs," and alla Weber, Concertino for Clarinet Solo, Karg-Elert; "Praeludium," Bruckner; Symphonic Poem, "Orpheus," Liszt; "Dreams," Wagner; "Carillon de Westminster," Vierne.

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## Programs of Organ Recitals of the Month

**Lillian Arkell Rixford, Cincinnati, Ohio.**—In a "half-hour of organ music" at Christ Church at noon March 15 Mrs. Rixford of the College of Music of Cincinnati played this program: Festival Prelude (from First Sonata), Becker; Cantilena in G. Foote; Toccata (from "Oedipe a Thebes"), Le Froid de Mereaux; Meditation, Gretchaninoff; Chorale, "Blessed Jesu, We Are Here," Bach; Toccata and Fugue in D minor, Bach; "The Lamb of God" (from "The Temptation"), T. Carl Whitmer.

**Ale D. Zuidema, Detroit, Mich.**—Dr. Zuidema, organist and carillonneur of the Jefferson Avenue Presbyterian Church, presented the following programs during March:

March 6—At the carillon: Largo, Dvorak; "Tempo di Gavotte" (Eighteenth Century), de Fesch; Rigaudon, Rameau. At the organ: "Sonata da Camera," Handel (five movements); "Dawn," Sheldon; "The Curfew," Horsman; "Crinolina" and "Bloom Flowers," Downey; Sonata in E minor, Rogers (five movements). Julius Gulliford, contralto, contributed a group of songs.

March 13—At the carillon: "Bagatelle" in G minor, Beethoven; Pastoral Symphony ("The Messiah"), Handel; "All through the Night"; Dutch Psalm No. 146, Gotz. At the organ: Chorale Prelude, "O Man, Bemoan Thy Fearful Sin," Bach; Cradle Song, Gretchaninoff; Londonderry Air, arranged by Lemare; "Pan-tomime," Jepson; "The French Clock," Borsch; "Alpine Suite," Benna Moe (four movements); "Elfentanz," Johnson; "Träumerli," Schumann; Serenade, Johnson; "Grand Choeur Dialogue," Gigout. Miss Esther Johnston, violinist, contributed a group of violin solos.

**Warren D. Allen, Stanford University, Cal.**—Mr. Allen played a number of recitals on his way from California to Ithaca, N. Y., where, as announced previously in the Diapason, he is to take the place of Professor Harold D. Smith during the latter's sabbatical leave for a semester. Among his appearances were recitals at Los Angeles, Belleville, Ill., Ann Arbor, Mich., and Philadelphia. At the University of Michigan in Ann Arbor Mr. Allen played this program as guest organist Feb. 10: Rigaudon in C minor, Lully; Sinfonia from Cantata "I Stand before the Gate of Heaven," Bach; Trio-Sonata in E flat major, No. 1 (Allegro), Bach; "Hark, a Voice Saith, 'All Are Mortal,'" Bach; "In Thee Is Gladness," Bach; Sketch in F minor, Schumann; Largo from Cello Sonata, Op. 65, Chopin-Alen; Fantasia in C minor, Liszt; "Vermeland," Hanson; Roulade in D minor, Bingham; "All through the Night" and "March of the Men of Harlech," Old Welsh; "Carillon," Vierne.

**Daniel A. Hirschler, Emporia, Kan.**—Mr. Hirschler, dean of the school of music of Emporia College, gave the vesper recital at the University of Kansas in Lawrence Feb. 28 and presented the following program: Chorale in A minor, Franck; "Ave Maria," Arkadelt-Liszt; "Chanson de Pessier" (from "Les Heures Bourguignonnes"), J. a c o b; Fountain Reverie, Fletcher; Festival Toccata, Fletcher; Intermezzo, Bonnet; Reverie, Bonnet; "Arié," Bonnet; Capriccio, "La Caccia," Fumagalli; Concert Study, Yon.

**Edward D. Clark, Wilkes-Barre, Pa.**—In a recital at the First Presbyterian Church March 1 Mr. Clark, the minister of music at this church, played: Passacaglia in C minor, Bach; Gavotte, Martini; Minuet and Gigue, Rameau; Symphony 5 (Allegro Vivace, Allegro Cantabile and Toccata), Widor; Canon in B minor, Schumann; "Chant de Mai," Jorgen; Scherzo from Second Symphony, Vierne; "At the Convent," Borodin; Toccata, "Tu es Petra," Mulet.

**J. Herbert Springer, Hanover, Pa.**—In a Lenten recital at St. Matthew's Lutheran Church March 3 Mr. Springer played: Fantasia in G minor, Bach; "O Sacred Head Now Wounded," Bach; "Jesus, Joy of Man's Desiring," Bach; "A Tear," Moussorgsky; Pastorale, Reger; Chorale No. 1, in E major, Franck; "Dreams," McAmis.

**Andrew Baird, A. A. G. O., Poughkeepsie, N. Y.**—In a recital at the North Congregational Church of Middletown, N. Y., on the evening of Feb. 19 Mr. Baird played this program: "Ancient Phoenician Procession," Stoughton; Pastorale in A, Guilmant; "Minuetto Antico," Yon; Piano and Organ, "March de Ariane," Guilmant (William Burger and Mr. Baird); "Love Death" ("Tristan and Isolde"), Wagner; Fantasia in G minor, Bach; Scherzo, Dethier; "The Bells of St. Anne de Beauré," Russell; "The Cuckoo" and "The Bee," Lemare; Piano and Organ, "Kammenoi Ostrow," Rubinsteine (Mr. Burger and Mr. Baird); "Hymn of Glory," Yon.

Mr. Baird gave a series of three recitals on Thursday evenings, Feb. 4 and 18 and March 3, at the Reformed Church in Poughkeepsie. On March 3 his program

consisted of the following: Overture to "Stradella," Flotow; Pastorale, Franck; Prelude, E minor, and Fugue, E minor (Cathedral), Bach; Finale, "Prince Igor," Borodin; "Dance of the Bells," Rebikoff; Meditation, Frysinger; Suite in E minor, Borowsky.

**Elmer A. Tidmarsh, Schenectady, N. Y.**—Mr. Tidmarsh played a program of German music at Union College Sunday afternoon, Feb. 28, making use of the following works: Passacaglia and Fugue in C minor, Bach; "Landscape in the Mist," Karg-Elert; "Träumerli" and "Romanza," Schumann; Canon in B minor, Schumann; "Evensong," Schumann; Symphony in B minor, (Allegro moderato and Andante con moto), Schubert.

**Edward G. Mead, F. A. G. O., Oxford, Ohio.**—Mr. Mead, organist of Miami University, played the Lenten recital Feb. 26 at Christ Church, Cincinnati, Ohio. His offerings included: "Meditation a Sainte Clotilde," James; Scherzo from Symphony Op. 18, Barnes; Nocturne in B minor, Op. 18; Intermezzo, Rogers; Allegro Symphonique, Suite in G minor, Truette.

**W. Curtis Snow, Holland, Mich.**—In a recital at the memorial chapel of Hope College Jan. 31 Mr. Snow played: Chorale Preludes, "Loving Jesus, We Are Here," "Who Only Lets the Good God Yield" and "We All Believe in One God," Bach; Tenth Concerto (Aria and Finale), Handel; "Twilight at Flesole," Bingham; Serenade, Schubert; "The Cuckoo," Banks; "Benedictus," Karg-Elert; Gothic Suite (Prayer and Toccata), Boellnich.

**Walter Flandorf, Chicago.**—Mr. Flandorf played a recital March 1 at St. Paul's Lutheran Church, Appleton, Wis., presenting the following program: Fantasy, Op. 18, Franck; "Pilgrims' Chorus," Wagner; Fuga Ricercata (on a theme given to Bach by King Frederick the Great), Bach; Chorale Prelude, "O Haupt voll Blut und Wunden," Bach; "Meditation in a Church," Bossi; Improvisation on Lutheran Chorales, Walter Flandorf; Staccato Etude, Rubinstein; Serenade, Widor; Finale, Op. 21, Franck.

**Miss Helen Henshaw, F. A. G. O., Schenectady, N. Y.**—Miss Henshaw, who gave the recital at Union College March 6, presented a program made up as follows: "Grande Pièce Symphonique," Franck; "Pièce Héroïque," Fréne; "Vermeland," Howard Hanson; Rhapsody, Cole; "Siloam" and "Mercy," arranged by Reynolds; Nocturne, Grieg; "Morning Mood" ("Peer Gynt" Suite), Grieg; Finale, Franck.

**Frederic T. Egener, London, Ont.**—Dr. Egener played a program largely of works of English composers on the afternoon of March 5 at his "hour of organ music" at the Cronyn Memorial Anglican Church, using these selections: Concert Fantasy and Variations on the Tune "Hanover," Lemare; Fountain Reverie, Fletcher; Fantasy and Fugue in G minor (The Great), Bach; "Alice, Where Art Thou?" and "Just a Song at Twilight," arranged by Lemare; "Carillon," Wheeldon; Toccata in D, Kinder.

**W. Arnold Lynch, Coatesville, Pa.**—In a recital at Olivet Methodist Church March 17 Mr. Lynch played these compositions: Allegro Patetico (Sonata in C minor), Ralph L. Baldwin; Chorale Prelude, "When Jesus Stood Beside the Cross," Scheidt; Andante con moto (Fifth Symphony), Beethoven; "Variations de Concert," Bonnet; "In Paradisum," Dubois; Intermezzo (Third Sonata), Borowski; "Arié," Bonnet; Capriccio, "La Caccia," Fumagalli; Concert Study, Yon.

**Edith B. Athey, Washington, D. C.**—Miss Athey has played the following short programs preceding evening services at the Hamline Methodist Church:

Feb. 28—Maestoso, Jongen; Adagio from Sonata in E minor, Rogers; Finale, d'Evry; "Romanza," Grieg; Gavotte, Wesley; Andante Cantabile, Tschaikowsky; March Form, Guilmant.

March 6—"Invocation," Callaerts; Nocturne, Ferrata; "The Rippling Brook," Gillette; "Sunset and Evening Bells," Federlein; Elegy, Massenet; Allegro moderato, Renaud.

March 13—Cantabile, Loret; "Andante Seraphique," Debât-Ponsan; "S'unes à Méditation," Biggs; Grand Chorus in March Form, Guilmant.

**Ernest Mitchell, New York City.**—In his Sunday afternoon recital at Grace Church March 13 Mr. Mitchell played: The Mystic Organ, Book 27 (On Gregorian Melodies); Tournemire; Chorale Prelude, "O Sacred Head," Bach; "The Tumult in the Praetorium," de Maingreau; "Liebestod," Wagner; Canon in B minor, Schumann; "Chanson," Barnes; "The Bells of Hinckley," Vierne.

**Gladys Hollingsworth, F. A. G. O., San Diego, Cal.**—Miss Hollingsworth played the following programs late in January at Balboa Park:

Jan. 20—Egyptian March, Dudley Peele;

"Ave Maria" (No. 2), Bossi; Toccata and

Fugue in E major, Bach; Allegro Cantabile, Symphony No. 5, Widor; Sonata, Rhapsody, Third Movement, Candlyn; Scherzo, D major, Rousseau; "Air for the Holsworthy Church Bells," Wesley; Finale in B flat, Cesar Franck.

Jan. 27—Concerto No. 1 in G minor (two movements), Handel; Chorale Prelude in F minor, "From God Naught Shall Divide Me," Bach; Scherzo in Modo Pastorale, from Sonata No. 2, D minor, Rogers; Finale, Symphony No. 3, Widor; Andante, Symphony No. 1, Vierne; "Caprice Heroïque," Bonnet.

**Russell L. Gee, Painesville, Ohio.**—In a Lenten recital at Lake Erie College Sunday afternoon, Feb. 28, with the assistance of the college choir, Mr. Gee played the following selections: Sketch in F minor, Canon in B major and Canon in B minor, Schumann; Prelude and Fugue in D major, Bach; "Colloquy with the Swallows," Bossi; Chorale in A minor, Franck.

**Sarah E. Lacey, Holland, Mich.**—In a vesper recital at Hope College Feb. 7 Miss Lacey played this program: Concert Piece No. 1, Parker; Adagio, Vivaldi; Toccata and Fugue in D minor, Bach; Scherzo, Gigout; "May Night," Palmgren; Berceuse, Guilmant; Toccata, Op. 7, Barie.

**Nathan I. Reinhart, Atlantic City, N. J.**

—At his Sunday evening recital in the First Presbyterian Church, Mr. Reinhart played the following numbers during February: Toccata and Fugue in D minor, Bach; Fantasie and Fugue in G minor, Bach; "Harmonies du Soir," Karg-Elert; "In dulci Jubilo," Bach; Toccata from Fifth Symphony, Widor; Aria in D, Bach; "Cathedral Windows," Karg-Elert; "Liebestod" from "Tristan and Isolde," Wagner; Andante from "Symphony Pathétique," Tschaikowsky; "Toccate per l'Elevatione," Frescobaldi; "Rejoice, Ye Christians," Bach.

**Joseph C. Beebe, New Britain, Conn.**—In his recitals at the South Congregational Church in March Mr. Beebe played:

March 16—Tschaikowsky program; Selections from Sixth Symphony ("Pathétique"); "Marche Slave"; Andante Cantabile (Fifth Symphony); Overture-Fantasia "Romeo and Juliet." March 23—Chorale Preludes, "Deck Thysel, My Soul, with Gladness," "My

Inmost Heart Doth Yearn" and "O World, I Now Must Leave Thee" (No. 2), Brahms; "Good Friday," Malling; Psalm Prelude No. 1, Howells; Prelude to "Lohegin," Prelude to "Parsifal," Wagner; Good Friday Music ("Parsifal"), Wagner.

**Benjamin L. Kneedler, Philadelphia, Pa.**—In a Lenten recital Feb. 23 at the Presbyterian Church of Swarthmore Mr. Kneedler played: Concert Overture, Hollins; Berceuse, Dickinson; Minuet in A, Boccherini; "Strike, Thou Hour," Bach; "Through Palestine," Shure; Finale from "Symphonie Pathétique," Tschaikowsky; "Seek Ye the Lord," Douty; "The Bells of St. Anne de Beaupré," Russell; "Hymn of Glory," Yon.

**C. Baldwin, Middletown, Conn.**—In a recital at the Presbyterian Church of Fort Pierce, Fla., Sunday evening, March 13, Mr. Baldwin played: Toccata and Fugue in D minor, Bach; "Consolation," Baldwin; "Alta Siciliana" and Presto, Handel; Overture, Rossini; Selections from "Norma," Bellini; "By the Sea," Schubert; Hallelujah Chorus, from "The Messiah," Handel.

**Miss Wilhelmina Nordman, St. Louis, Mo.**—Miss Nordman, of the First Church of Christ, Scientist, Kirkwood, Mo., gave a short recital over station KMOX Sunday evening, Feb. 21. She played: Scherzo, Mark Andrews; "The Swan," Saint-Saëns; Toccata, Dubois.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson has played the following music at the Church of the Pilgrims in short recitals before the evening service:

March 13—Allegro, from Second Symphony, Vierne; Evansong, Martin.

March 20—Music by R. Deane Shure: "Voice of the Descending Dove"; "Kedron, Brook of Sorrow"; "Spirit Wind"; "Cloud on Sinai," Bach.

**Adolph Steuerman, Memphis, Tenn.**—In his recital at Calvary Episcopal Church Sunday afternoon, Feb. 28, Mr. Steuerman played: Sonata in C minor, No. 2, Mendelssohn; "To the Rising Sun," Tjorussen; Gavotte, Thomas; Madrigal, Simoniotti; Chorale Preludes, "In dulci Jubilo" and "Nun komm, der Heiden Heiland," Bach; Cantilena, G. Waring Stebbins; "Marche Pittoresque," Kroeger; Even-song, Johnston.

## Part-Songs, Anthems and National Hymns

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| <b>A Song of Liberty</b>        | Beach        | "            | "              | .12 |
| <b>An American</b>              | Demarest     | "            | "              | .12 |
| <b>For the Flag and America</b> | DeSoto       | "            | "              | .12 |
| <b>Anglo-Saxons of Today</b>    | Denniss      | "            | "              | .12 |
| <b>Hymn to America</b>          | Gulesian     | "            | "              | .12 |
| <b>Freedom Our Queen</b>        | Herman       | "            | "              | .12 |
| <b>Freedom's Bride</b>          | MacDougall   | "            | "              | .12 |
| <b>Hymn of the Pilgrims</b>     | MacDowell    | "            | "              | .12 |
| <b>Honor's Call</b>             | Metcalfe     | "            | "              | .12 |
| <b>God of the Nations</b>       | Branscombe   | "            | "              | .12 |
| <b>Hymn of the Union</b>        | Cole         | "            | "              | .25 |
| <b>Peace in Liberty</b>         | Daniels      | "            | "              | .15 |
| <b>America the Beautiful</b>    | Scott        | "            | "              | .12 |
| <b>Sail On! O Ship of State</b> | Scott        | "            | "              | .12 |

#### ANTHEMS

| (also suitable for general use)            |                         |  |  |     |
|--------------------------------------------|-------------------------|--|--|-----|
| <b>Blessed Is the Nation</b>               | William Baines          |  |  | .12 |
| <b>O God of Freedom</b>                    | Edward Shippen Barnes   |  |  | .12 |
| <b>Let God Arise</b>                       | Seth Bingham            |  |  | .15 |
| <b>Faith of Our Fathers</b>                | H. Elliot Button        |  |  | .12 |
| <b>Psalm of Praise</b>                     | Rossetti, G. Cole       |  |  | .12 |
| <b>Behold, O God</b>                       | C. G. Farren            |  |  | .12 |
| <b>O Lord How Excellent</b>                | J. Lamont Galbraith     |  |  | .12 |
| <b>Rejoice in the Lord, O Ye Righteous</b> | J. Lamont Galbraith     |  |  | .12 |
| <b>They That Wait on the Lord</b>          | J. Lamont Galbraith     |  |  | .12 |
| <b>Thine Is the Greatness</b>              | J. Lamont Galbraith     |  |  | .12 |
| <b>The Everlasting Strength</b>            | Cuthbert Harris         |  |  | .12 |
| <b>O Holy, Holy Lord</b>                   | Cuthbert Harris         |  |  | .12 |
| <b>Sing Forth His High Eternal Name</b>    | Cuthbert Harris         |  |  | .12 |
| <b>Thine, O Lord, Is the Greatness</b>     | Cuthbert Harris         |  |  | .12 |
| <b>We Come Unto Our Fathers' God</b>       | A. W. Lawing            |  |  | .12 |
| <b>Let Us Now Praise Famous Men</b>        | H. G. Macmillan         |  |  | .12 |
| <b>God Is Our Refuge and Strength</b>      | Frances McColin         |  |  | .12 |
| <b>Give Unto the Lord, O Ye Mighty</b>     | Harold Vincent Milligan |  |  | .12 |
| <b>God, the Eternal Ruler</b>              | T. Tertius Noble        |  |  | .12 |
| <b>Rise Up, O Men of God</b>               | T. Tertius Noble        |  |  | .12 |
| <b>Whoso Dwelleth Under the Defence</b>    | F. N. Shackley          |  |  | .12 |
| <b>Let the People Praise Thee, O God</b>   | William R. Spence       |  |  | .12 |
| <b>Rejoice in the Lord</b>                 | Augustus Tozer          |  |  | .12 |
| <b>O Praise God in His Holiness</b>        | Herbert W. Wareing      |  |  | .12 |
| <b>God Is Our Hope and Strength</b>        | John E. West            |  |  | .12 |
| <b>O Lord God of Hosts</b>                 | John S. Witty           |  |  | .15 |

#### Settings of Kipling's "Recessional"—God of Our Fathers

|                            |     |                       |  |     |
|----------------------------|-----|-----------------------|--|-----|
| Foot (S.S.A.B.) (T.T.B.B.) | .15 | Morse (T.T.B.B.)      |  | .12 |
| Hadley (S.A.T.B.)          | .12 | Neidlinger (S.A.T.B.) |  | .12 |

#### HYMNS

|                    |            |     |                 |            |     |
|--------------------|------------|-----|-----------------|------------|-----|
| God of the Nations | Branscombe | .08 | Freedom's Bride | MacDougall | .08 |
|--------------------|------------|-----|-----------------|------------|-----|

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## Hymn Preludes Need for Church Service; Hint to Composers

By HANS HOERLEIN

A minister, speaking candidly as friend to friend, mentioned to his organist that, better than any other music, a few hymns played softly as a prelude would provide the proper sort of atmosphere preparatory to the service. To which the organist replied: "Of course there are a few hymn-preludes arranged for the hymns of your church, and these I could use. Outside of that, do you expect me to play only the hymns, and junk, as far as the prelude is concerned, most of my repertoire that represents so many years of selection, study and money outlay? I have been sincere; I have tried to make my preludes interesting and to play only good music."

The minister replied: "I realize all that, but have you ever given any thought to the fact that you have been confining yourself to what is good concert music, or music that is only vaguely suitable in church, that, on analysis, has no actual religious associations? We are beginning to think of the church service as an hour of worship, to which a certain atmosphere only can contribute. I rather think that you, myself, and the congregation, have been deviating from the true course, for one reason or another. Let us remedy it. Think it over."

This organist did think it over. It awakened in him a new viewpoint and it invoked this question that he put to himself: "Have I, all the time that I thought I was contributing good music as preludes to the service, been playing only music of an unreligious association, really quite unfit?"

"You have that," came back an inner voice, "and what's more, not you alone. Many organists over the land are doing the same thing, and many instructors impart no less to their pupils."

"But shall we play only hymn-tunes?" our harassed organist counters, to whom in retrospect comes the memory of andantes, intermezzos, legends, adagios, contabiles, spring songs, lullabies, or music about dawn, evening, the seasons, etc.

"Well," the voice consoled, "no outstanding composer has ever written adequate folios of worth-while hymn-preludes to cover the hymns of your church, regardless of the fact that some 14,000,000 church members, which includes the leading citizens of every community, would likely appreciate the effort as something carrying a live message, a message understood much more quickly this way than by an immediate dosage of alien chorale preludes, Bach, or music on Gregorian tonalities, noble as these are, and however respectful we may be of what these old forms ultimately may again contribute as restored. When the minister asks you to play hymns, in lieu of hymn preludes not available, he knows that they will carry a live message to his people,

while contributing the church atmosphere he wants put into the service by the organ music.

"It seems there is an awakening in the land to the fact that a church service is not primarily a concert or a display—a time when any kind of good organ music may be played on the supposition that this music nurtures the reverent heart or the profound spiritual exaltation of the service. In this awakening a dilemma presents itself. The churches that face the awakening have torn away from the music of an older day, as it had become established to create a distinct churchly essence. If there is to be a recognition that church music can be of only one essence, it will require of church members a rather detailed music history education in order to assimilate the virtues of Gregorian tonalities, Palestrina, the chorales, Bach. Indeed, much education would be required. In this situation the use of music of a like association, such as hymns, would put into the organ playing something that has quite generally not been there, and something that is understood.

"It should be distinctly recognized that 'sentiment' as regards church music stands today among millions of church members as it was conceived during formative stages and unpropitious times. Not many generations ago, in this country, the average of culture per adult consisted of less than one year of any kind of education. Passing through this background emerged the Presbyterian-Congregational body now approximating 2,345,000 adherents; the Baptists (two largest groups exclusive of colored), some 4,813,000; the Methodist group (two principal groups), 6,500,000—a total of 13,658,000—against 1,895,000 Episcopalians and 4,355,000 Lutherans. What are we going to do about the fact that all these distinct church affiliations have sprung up, knowing only certain familiar hymn-tunes and forms of church music? Leaders are open-minded among these groups in striving to organize their church music, but it is a slow process, at best. To the average of these members old church music means nothing; associations have been rooted since childhood in their own hymns, and many of these hymns will probably stand a long time. How are they to be interested if the organist plays arrangements of the chorale preludes, with which they have no religious experience? These are imperishable music, but this formidable array of some 14,000,000 church folk like the melody and the familiarity of their own hymns.

"How many of these hymns have been seriously approached by capable organist-composers to build up, for the need of these 14,000,000, a goodly collection of hymn preludes? Efforts in this direction have been sporadic. No one has built upon these hymns in volume, with an eye to service as Bach built upon the chorales. Did Bach write the chorale preludes with posterity in mind or the idea of creating imperishable music, the job to be left alone if he could not accomplish this? Bach had in mind the serviceability of

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these chorale preludes in the service. Why not apply the same attitude today? It should be recognized that a certain needed contribution will be made to the modern service if its hymnody, known by association to millions of church-goers, is made available to enhance the services of the organist. We are now well along in the twentieth century and many fine hymn-tunes have sprung up since the time of Luther. Whether or not they are as good as the chorales is beside the point. We cannot change the religious affiliation of 14,000,000, or their preferences, offhand. There is an era now when a useful individuality may be imparted to their hymns."

"This is a challenge," the organist concluded. "Life is like that to make it interesting. An organist faces a new application to make his ministry mean something to the church. Actually, organ recitals will be encouraged, for here only can organ literature be heard, if it is largely to be excluded from the church service. A real incentive presents itself for the study of composition and improvisation. The greatest challenge is to the capable composer. It would seem that folios of hymn preludes face a considerable market among the organists of a group of church members who are interested first in the hymns of their own affiliations."

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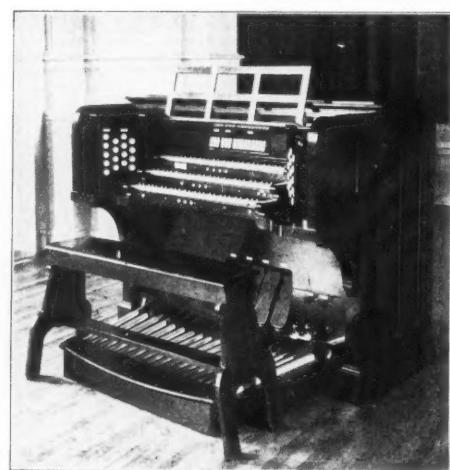
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EARL ROLAND LARSON, despite his comparative youth, is a seasoned organist, who has held important positions. He is therefore well fitted to preside over the new four-manual Austin to be installed in the First Methodist Church of Duluth, Minn., the specification of which appeared in *The Diapason*, Feb. 1. Mr. Larson has been organist and choir director of this church for eleven years. He has a choir of twenty-five voices. The church seats 1,500 people and is one of the outstanding churches of Methodism in the Middle West. The pastor, Dr. Charles Nelson Pace, has a national reputation. The new organ, soon to be installed, will make its musical equipment complete.

Mr. Larson is a native of the great Northwest, where he makes his influence potent musically. He was born at Grand Forks, N. D., Dec. 20, 1897. After attending Wesley College at Grand Forks he studied organ and composition under Paolo Conte and piano under Philip Manuel. In 1914 he held his first church position. He also was organist of several Public theaters. In addition to his church work Mr. Larson teaches piano and organ at the Bradbury School of Music in Duluth and is on the faculty of the College of St. Scholastica. He is accompanist for the Temple Shrine Chanters and has given programs over WEBC. In addition to all this Mr. Larson has composed music for strings, voice, piano and organ and eighteen of his numbers for piano and orchestra are published by G. Schirmer and Walter Jacobs.

**Gleason Plays Important Works.**  
Harold Gleason, head of the organ department of the Eastman School of Music, appeared as soloist in a performance of Dr. Howard Hanson's Organ Concerto on a Rochester Philharmonic matinee program Feb. 19, Dr. Hanson conducting. Mr. Gleason was soloist at the first public performance of the Hanson concerto given by the Rochester Philharmonic Orchestra in 1927, Eugene Goossens conducting. In an American composers' program at the Eastman School March 3 Mr. Gleason was soloist in the performance of David Stanley Smith's "Cathedral Prelude." This composition was played in a program of American compositions at the fiftieth annual meeting of the Music Teachers' National Association in Detroit in December. Dr. Hanson conducted the Detroit Symphony Orchestra for this program and Palmer Christian was the organ soloist. Mr. Gleason's own composition, "Prelude on a Gregorian Theme," was performed in an American composers' concert at the Eastman School last October. His work received favorable press notice and the audience gave him a splendid ovation.

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**Events in St. Louis;**  
**Hugo Hagen Recital;**  
**Fenton to New Post**

By DR. PERCY EVERSDEN

St. Louis, Mo., March 14.—Hugo Hagen, assisted by the Grace Methodist Church choir, gave an organ recital at St. Peter's Evangelical Church on the afternoon of Sunday, March 6. Mr. Hagen has a large three-manual Kilgen organ at his church on which he played the following attractive program: Toccata and Fugue in D minor and Aria from Suite in D, Bach; "Meditation a St. Clotilde," James; Rondino, Wolsztenholme; Chorale Improvisation, "O Sacred Head," Karg-Elert; Andante Cantabile from Fifth Symphony, Tschaikowsky; Evening Pastoreale, Booth; Echo Caprice, Mueller; Kraft's arrangement of Massenet's "Angelus" and Lemare's transcription of Elgar's "Pomp and Circumstance." Numbers by the choir were Buck's "Hymn to Music" and Dr. Noble's "Breathe on Me, Breath of God," and "God the Eternal Ruler," the first of the two being sung *a cappella*.

William M. Jenkins, a past dean and charter member of the Missouri chapter, A. G. O., and for many years organist and choir director of Westminster Presbyterian Church, whose death occurred this month, as recorded elsewhere, is succeeded at the church by Herbert R. Fenton, for several years organist at the Giddings Presbyterian Church. Mr. Fenton received his early training in organ playing from Allan Bacon and the late Charles Galloway and his piano work was done under Leo Miller, with whom he is now associated as senior instructor in the Miller-Ferguson Institute of Music. Mr. Fenton will have the direction of a quartet and the use of a three-manual Kimball organ.

A very creditable performance of "Elijah" was given at Grace Methodist Church by the chorus of the church, sixty to seventy voices, under the direction of Montgomery Lynch, with Mrs. Lynch as organist, on the evening of Feb. 26. The choruses were given with splendid attack and phrasing according to tradition, and the accompaniments by Mrs. Lynch both of soloists and chorus are worthy of particular notice. The chorus is composed of volunteers exclusively with voices well blended and responsive to the baton, and is doing much to fill a need in the western part of the city. The oratorio was repeated on the evening of Sunday, Feb. 28. On both occasions the auditorium was well filled. On Good Friday the choir rendered Maunder's "Olivet to Calvary," and in April will sing Cowan's "The Rose Maiden" and in May either "The Creation" or "The Messiah."

On Sunday evening, Feb. 28, Centenary M. E. Church choir presented its sixty-sixth concert. The choir has a membership of sixty and is under the direction of Edgar L. McFadden.

On Friday evening, Feb. 26, Scruggs Memorial M. E. Church presented the Centenary choir in its sixty-fifth sacred concert.

**Möller Opened at Astoria, L. I.**  
 A two-manual organ built by M. P. Möller for Grace Evangelical Lutheran Church at Astoria, L. I., N. Y., was dedicated Feb. 28 with Claude Hartzell at the console. John J. Kraft, shop superintendent of the Steinway piano factory in Astoria for forty years, who died two years ago, left a sum of money to the church for the purchase of the instrument.

Herbert R. Fenton



WILLIAM M. JENKINS DEAD

**Well-known St. Louis Organist Passes Away After Long Service.**

William M. Jenkins, for the last fourteen years organist at Westminster Presbyterian Church, St. Louis, and a former dean of the Missouri chapter of the American Guild of Organists, died March 12 at his home in Webster Groves, Mo. He was 63 years old.

Mr. Jenkins, who was born in Louisville, Ky., devoted his life to the study of music, playing the organ in Sunday school at the age of 10. He moved to St. Louis in 1887, and shortly afterward married Miss Angelica Lockwood Robinson of Webster Groves. Prior to his engagement at Westminster Presbyterian Church he played for ten years at the Second Presbyterian Church. Mr. Jenkins also had represented several prominent organ builders in St. Louis. Although virtually invalid during the last year of his life, he continued to play until December.

Mr. Jenkins is survived by his widow, a brother, Walworth Jenkins of Overland, Mo.; a sister, Miss Fannie Jenkins of Milwaukee, and four children—Marshall and Miss Evelyn Jenkins and Mrs. F. E. Scarke of Webster Groves, and Gordon Jenkins of Cleveland.

**NEW RADIO ORGAN IS HEARD**

**Kilgen Instrument at St. Louis Played by Several Organists.**

The formal presentation to radio audiences of the Kilgen organ recently installed in the new quarters of station KMOX, "The Voice of St. Louis," took place the afternoon of Sunday, Feb. 28, when George Scott, organist of the University City M. E. Church, in a thirty-minute demonstration of the various divisions of this instrument, rendered a pleasing program. The many varieties of tones, both organ and orchestral, that may be obtained from the instrument were described by the public announcer from a paper prepared by Eugene R. Kilgen, secretary of the organ company, the various colors being shown by Mr. Scott at the console. At the conclusion he favored the radio audience with Saint-Saens' "The Swan," Yon's "Gesu Bambino" and Cesar Franck's Chorale in A minor. That the organ "went over big" is shown by the numerous letters of appreciation received both by the station and by George Kilgen & Son, Inc. The Kilgen Company has arranged for several other organists to give programs on this organ over the air on Sunday afternoons from 5 to 5:30 and it is the hope that those hearing the programs will write either to the station, KMOX, Mart building, St. Louis, or to George Kilgen & Son, Inc., St. Louis, expressing their opinions and reactions to these recitals.

On the afternoon of Sunday, March 6, G. Calvin Ringgenberg, organist of St. Peter's Episcopal Church, with the assistance of E. Worthington Eddy, baritone, gave the program. C. Albert Scholm, organist of the Second Presbyterian Church, was the third artist, heard March 13. On March 20 Mr. Scott was again heard during the organ hour. Mr. Ringgenberg gave a second recital March 27, assisted by Edward Galloway, son of the late Charles Galloway.

**Dr. Browne Gives Special Music.**

Following the custom at Old St. Patrick's Church, Adams and Desplaines streets, Chicago, the "Tre Ore" service on Good Friday consisted of the singing of the "Seven Last Words," by Gounod, with additional numbers from various settings of the "Stabat Mater," etc. The full choir of the church, with many distinguished soloists, took part in the program, under the direction of Dr. J. Lewis Browne, organist and choirmaster.

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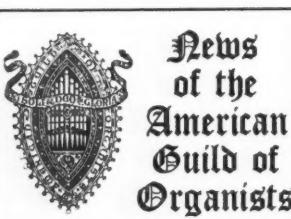
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## News of the American Guild of Organists

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

### Boston Convention June 20 to 25.

A change in the date of the general convention of the American Guild of Organists, to be held in Boston, has been made since the first announcement in The Diapason. The meeting will be held beginning June 20 and closing June 25. The later date is believed to be more convenient for a large number of members.

Dean Raymond C. Robinson of the New England chapter and Professor Hamilton C. Macdougall of Wellesley, Mass., chairman of the committee which is preparing the program, are working hard, with the assistance of a number of others, to make the convention one which should attract a large attendance.

### Indiana Chapter.

The Indiana chapter held a meeting Monday evening, Feb. 29, at the North M. E. Church. Lee Welker, organist of the church, was host. Dinner was served to fifty-nine members and guests. This was followed by a business meeting with Cheston L. Heath, dean, presiding. We then adjourned to the church auditorium for a service-recital. Frederick E. Weber, assistant organist of Christ Church, was guest organist. He was assisted by the choir of the North M. E. Church under the direction of William J. Condrey, with Lee Welker at the organ. The program follows: Organ, Prelude and Fugue in D major; Bach; choir, "Praise the Lord, O My Soul"; Alfred Wooler; organ, Aria from Twelfth Concerto, Handel, and Chorale, "My Immortal Heart Rejoiceth"; Brahms; choir, "O Light Eternal"; C. Austin Miles, and "How Lovely Are Thy Dwellings"; J. Truman Wolcott; organ, Finale of First Symphony, Vierne.

MRS HOWARD L. CLIPPINGER,  
Secretary.

### Michigan Chapter.

Owing to the press of duties during the pre-Easter season only sixteen of our members took the time to come out to the Guild meeting in March. But those few were well repaid for attending. The meeting was held in the Boulevard Temple Methodist Church in Detroit with Mrs. Elizabeth Rohns Davis, organist of the church, as hostess. After the supper and business meeting a program of organ and vocal music was presented. The church is equipped with a beautiful four-manual Casavant. The program was as follows: Fantasie, Cesar Franck (Mrs. Minnie Caldwell Mitchell); contralto solos, "Morning Prayer" and "Evening Prayer," from "Eli," Costa (Mrs. Mathilde Saner Wisdom); Adagio from Second Symphony, Widor (Ernest M. Ibbotson, F. A. G. O.); duet, "All Ye Who Travel on the Highway," from "Seven Last Words," Dubois (James Baker and Reginald Bostock, boy sopranos); soprano solo, "O That I Knew Where I Might Find Him," from "Penitence, Pardon and Peace," Maunder (James Baker); soprano solo, "O for the Wings of a Dove," Mendelssohn (Reginald Bostock); "Prelude Circulaire," from Second Symphony, Widor (Mr. Ibbotson); baritone solo, "O God, Why Hast Thou Forsaken Me," from "Seven Last Words," Dubois (Dr. Thad Smith); Pastoral in A, Guilmant and Allegro Moderato from First Sonata, Mendelssohn (Mrs. Elizabeth Rohns Davis, A. A. G. O.).

MARK WISDOM, Secretary.

### Central Missouri Meeting.

The Central Missouri branch of the Missouri chapter held the third meeting of the year at Marshall, with Dean Claude Fichthorn of Missouri Valley

College as host. After a brief business meeting the members adjourned to an open meeting at which two papers were presented, followed by a brief discussion. Mrs. Stella Eisenstein of Moberly gave a paper on "The Small Town Church Choir" and Nesta Williams of Stephens College, Columbia, read a paper on "The Offertory." A delicious dinner was served in the college dining room, with President Mack of the college as host. At 8 o'clock the following Guild service was held in the Odell Avenue Presbyterian Church of Marshall: Prelude, "Elegiac Poem," Karg-Erlert (Claude L. Fichthorn, M. A., A. A. G. O.); anthem, "Ho, Everyone That Thirsteth," Martin; Offertory, "Le Poeme d'Extase," Fichthorn; anthem, "The Lord Is My Light," Parker; address, "Religion and Music," Dean James T. Quarles, Mus. D.; postlude, "Praeludium Festivum," Rene L. Becker (Miss Ethel Davis, Mus. B.; A. A. G. O.).

### Missouri Chapter.

Members of the Missouri chapter were invited to the new and beautiful home of Roland Buchmueller in Pasadena Hills on Feb. 29. There was a short business meeting followed by an interesting program. The organ was played by Mrs. Doyne Neal and Mr. Buchmueller. Also, we had the honor of having as guests the Gordon Trio, which plays at the Chase Hotel. The members of the trio are: Edith Gordon, piano; Ethel Knobeloch Hayward, violin, and Margie Heid, cello. Mrs. Neale played: Chorale, "Nun freut euch," Bach; "Ronde Francaise," Boehm, and "Variations de Concert," Benet. The Gordon Trio played the second movement from a Trio for Violin, Cello and Piano, by Chaminade, and a "Romance," by Matthews. Mr. Buchmueller played: "Twilight Moth," Clokey; Chorale, "O Gott, Du frommer Gott," Karg-Erlert. The Andante from the Schumann Concerto No. 3 in C minor was played by Doyne Christine Neal, piano, and Mr. Buchmueller, organ. Mrs. Neal's numbers were played beautifully. She has good technique and ideas in registration. Mrs. Neal is organist at the Central Presbyterian Church. Mr. Buchmueller's numbers were enjoyed by everyone. He plays at the Bethel Evangelical Church.

WILHELMINA NORDMAN.

### Western New York.

Marshall Bidwell, municipal organist of Cedar Rapids, Iowa, was the soloist at the February meeting of the Western New York chapter. The recital was given on the splendid four-manual Skinner organ in St. Paul's Episcopal Church, Rochester, and a large audience listened to a varied program which was given entirely from memory. Mr. Bidwell's playing is notable for its warmth of musical expression and varied registration. His technique is clean, crisp and accurate and his hearers immediately feel that complete confidence in his ability which is so necessary for the enjoyment of a program. The Rev. Dr. George E. Norton, pastor of the church, spoke of the cultural aims of the Guild and invited members to meet Mr. Bidwell in the church parlors following the recital.

Dr. Sigfrid Karg-Erlert, the German composer and organist, was the guest soloist in March, giving a recital at Salem Church Sunday afternoon, March 13.

ROBERT BERENTSEN.

### Ohio Players Broadcast Program.

The auditorium of radio station WHK in Cleveland was the setting for the March meeting of the Northern Ohio chapter. At the invitation of Mr. Howlett, manager of this station, and its organist, Vincent H. Percy, the chapter met on Saturday evening, March 19, and was given a half-hour in which to broadcast. During this time Mrs. Catherine Daniels, Miss Thelma Merner, Paul Allen Beymer and Henry F. Anderson played organ selections, and Frank E. Fuller of Youngstown, Ohio, accompanied by Miss Rowe, also of Youngstown, sang a group of songs. At an interval during the broadcast Mr. Percy explained to the public the purpose and work of the American Guild of Organists. Immediately following the period on the air Edward Gold, chief engineer of

WHK, talked informally on the processes involved in broadcasting music. Many of the fine points which had perplexed radio performers and listeners were cleared up.

This station contains a fine three-manual Austin organ, and the group had the rare privilege of hearing some of the organ records made by the late Lynnwood Farnam. This was of particular value and interest to those of our members who had not had the opportunity of hearing Mr. Farnam give his extraordinary interpretations and performances of some of the works of great masters.

Stress is being laid on the national supervisors' convention which meets in Cleveland the first week in April. An excellent program has been arranged and organists will benefit by taking advantage of these sessions.

MARGARET RHODEHAMEL.

### Texas Chapter.

The Texas chapter met at the City Temple Presbyterian Church in Dallas on Thursday morning, March 10, with the dean, Mrs. Sewell, presiding. The business session consisted largely in making plans for the tri-state convention to be held in Tulsa April 18 and 19. Miss Katherine Hammons is chairman of the convention committee.

The Karg-Erlert recital aroused much enthusiasm among music-lovers and their friends, according to the large and attentive audience. Following the recital the Guild members and their guests held a reception for Dr. Karg-Erlert and his daughter in the parlors of the McFarlin auditorium.

The recital committee, of which Miss Alice Knox Ferguson is chairman, announced the next program of the Guild, Sunday, March 20, at the Gaston Avenue Baptist Church, presenting Mrs. Walter Alexander, organist, and assisting artists. Other recitals for the month are the Lenten recitals given each week by Carl Wiesemann, organist of St. Matthew's Cathedral; Alice Knox Ferguson, organist of Christ Church, Episcopal, and Mrs. H. V. Culp, organist of Holy Trinity.

Following the business session Dr. A. N. Evans talked on "The Relation of the Pastor to the Organist." This was one of the most inspiring talks ever delivered to the Guild. The theme was that music in the church service should be a means of offering a prayer to God, not an opportunity to display one's ability, nor to entertain an audience, but, like the pastor, responsible for inspiring people to lofty ideals and reminding them of God's love.

Dr. Jasper Manton, pastor of Trinity Presbyterian Church, was also a guest. The Guild adjourned to meet April 8.

GERTRUDE DAY, Secretary.

### Recital Series at Jacksonville, Fla.

Four excellent recitals sponsored by the Jacksonville, Fla., chapter of the American Guild of Organists constituted the series offered to music-lovers of Jacksonville during the last five weeks.

The first of the series, arranged by Hugh Arbuthnot Alderman, was a memorial program for Mrs. Robert M. Baker, past regent of the Jacksonville chapter, and was composed entirely of the works of Johann Sebastian Bach. Mrs. William E. Sweny, organist of the Riverside Presbyterian Church, and Mr. Alderman, organist of the Springfield Presbyterian Church, were the organ soloists on this program, assisted by Mrs. Berte Long-Knoche, contralto, and the Aeolian Trio, composed of Mrs. Jessie DeVore, violinist; Mrs. Marguerite Jacobson, cellist, and Mrs. Robert Lee Hutchinson, accompanist.

The program follows: Andantino, from Pastorale in F major, and Prelude and Fugue in F major (Mrs. William E. Sweny); "Schlage doch, gewünschte Stunde" ("Strike, Thou Hour So Long Expected"), Mrs. Berte Long-Knoche; Bourree (Trio); Adagietto Cantabile, from Pastorale in F major (Mr. Alderman); "My Heart Ever Faithful" (Mrs. Berte Long-Knoche); Toccata and Fugue in D minor (Mrs. William E. Sweny). This recital was played on the four-manual Möller organ in the Riverside Presbyterian Church.

Claude L. Murphree, organist of the University of Florida, Gainesville, in the second recital, Feb. 14, at the Riverside Baptist Church, played a well-chosen program and was at home on

the fine three-manual Skinner organ. The program was as follows: "Thou Art My Rock," Mueller; Sonata, "The Ninety-fourth Psalm," Reubke; "Sol veig's Lied," from Second "Peer Gynt" Suite, Grieg; Caprice, Kinder; Berceuse and Finale from "Fire-Bird" Suite, Stravinsky; Fantasie in C major, Franck; Serenade, Toselli; Overture, "Comes Autumn Time," Sowerby. Mr. Murphree was assisted by the choir of the Riverside Baptist Church, singing "How Lovely upon the Mountains," by Coombs, with James R. Black, organist of the church, at the console.

At the Church of the Good Shepherd on Feb. 28 a beautiful program was presented by Miss Lessie Braddock and the choir of the Church of the Good Shepherd. Miss Braddock played the following selections: Postlude in D, Smart; Reverie, Lemare; Magic Fire Music, from "Die Walküre," Wagner; Scherzoso and Fugue, from Sonata No. 8, Rheinberger. The choir of the church, with Nelson Brett at the console of the four-manual Skinner organ, presented "The Crucifixion," by Stainer, and "Blessed Jesus," from "Stabat Mater," Dvorak.

A fitting close to the series was the program played by Miss Adelaide Margaret Lee, F. A. G. O., acting assistant professor of organ at the Florida State College for Women, Tallahassee. Miss Lee played program of rare beauty, charming the audience of music-lovers assembled to hear her. The program was as follows: "Water Music" Suite, Handel; Five Chorale Preludes, Bach; Andante Cantabile, Dethier; "Romance sans Paroles," Bonnet; "Marche Pittoresque," Kroeger; Londonderry Air, Coleman; Children's March, Grainger; "Ave Maris Stella," Grieg; "Piece Heroique," Franck. Miss Lee's program was played at the First Baptist Church on the four-manual Pilcher.

### Oklahoma Chapter.

The second recital of the chapter was given Sunday afternoon, Feb. 21, at Trinity Episcopal Church, Tulsa, and it was in the form of a patriotic church service, observing the Washington bicentennial. The service was conducted by Mrs. Marie M. Hine, organist and choir director of the church, who played as a prelude Bach's "St. Ann" Fugue and for a postlude the "Piece Heroique" by Franck. The choir sang for the first time "O God Our Help in Ages Past," a recent composition of Mrs. Hine. Other organists on this program were Miss Esther Handley, who played the "American Fantasy" by Roland Diggle, and John Knowles Weaver, whose numbers were a "Liberty March" by Frysinger, "Valley Forge at Night" and "The President's March," two short patriotic numbers written by Mr. Weaver for the occasion.

The chapter held its February meeting the evening of the 8th at the Tulsa Tavern, at which time, following the customary dinner, the entire evening was devoted to discussion of plans for the Tulsa convention of Oklahoma, Texas and Kansas A. G. O. chapters.

A second meeting of the chapter was held March 14 at the Tulsa Tavern. Dean Hine made announcement of the engagement of the guest artist for the tri-state convention, Charles M. Courboin, who is to give a recital April 19 at the First Methodist Episcopal Church, where there is a large four-manual Aeolian organ. Committees were appointed by the dean to look after the many details in preparation for the convention.

### Georgia Chapter Activities.

The Georgia chapter, of which Mrs. Bonita Crowe is dean, is continuing in 1932 a program of splendid activities which follow a busy and fruitful year in 1931.

Last October Dr. H. Augustine Smith of Boston, professor of hymnology at Boston University, was guest and speaker at a luncheon given in his honor by members of the chapter. Mrs. Victor Clarke, organist of the Peachtree Christian Church, gave a varied program in November, assisted by the quartet choir and members of the antiphonal choir. Mrs. Clarke's playing was outstanding in Matthews' Festive Prelude and Bach's Toccata and Fugue in D minor.

Miss Eda Bartholomew, one of the South's outstanding women organists,

gave an all-Bach program at St. Mark's Methodist church in January. Every detail of this unusual program deserved the highest commendation. The chorales sung by a double quartet of artists were: "Et Incarnatus Est," from the Mass in B minor; "In Deepest Grief," from "St. Matthew Passion," "So Let Me Sing God's Praises" and "Our Foes Press on Us Far and Wide." Miss Bartholomew played besides several chorale preludes, the Passacaglia and the Toccata in G major.

The annual Guild service was held Friday evening, Feb. 26, at the Jewish Temple under the direction of Dr. Charles A. Sheldon, Jr., organist of the temple, with an address by David Marx, rabbi. Dr. Sheldon has the distinction of being city organist of Atlanta as well as of the First Presbyterian Church. The musical numbers consisted of a quartet singing the anthem "Worship the Lord," by Tschaikowsky. The organ numbers were: Solemn Prelude, Noble; "Harmonies du Soir," Karg-Elert; Toccata and Fugue in D minor, Bach. Rabbi Marx explained the symbols of the new \$400,000 temple at the close.

Herman F. Siewert, instructor of organ at Rollins College, Winter Park, Fla., gave a recital on the Orr memorial organ of the First Baptist Church March 8. Mr. Siewert is a graduate of the Guilmant Organ School of New York and a pupil of Marcel Dupre of Paris. His playing was excellent in point of artistry, technique and musicianship. He played from memory Bach's Toccata and Fugue in D minor, Cesar Franck's Chorale in A minor, and Marcel Dupre's Prelude and Fugue in G minor. Other numbers included works of Boellmann, Vierne, Wagner, Kreisler and Mauro-Cottone. Mr. Siewert is dean of the Florida chapter.

BONITA CROWE, Dean.

#### Chesapeake Chapter.

We had the pleasure of hearing the masterly playing of Alexander McCurdy, Jr., of Philadelphia on the evening of Feb. 18 in the concert hall of the Peabody Conservatory of Music. The organ used is a four-manual Skinner. This recital was the fourth in the series being given jointly by the Chesapeake chapter, A. G. O., and the Baltimore chapter, N. A. O. Mr. McCurdy's program was as follows: Sketch in F minor, Sketch in D flat, Canon in B minor, Schumann; Chorale Improvisation, "Adorn Thyself, O My Soul," Karg-Elert; Vivace from Second Trio-Sonata, Bach; Scherzo and Cantabile from Second Symphony, Vierne; Two Versets, "He Remembering His Great Mercy" and "Glory Be to the Father," Dupre; "The Legend of the Mountain," from "Seven Pastels from Lake Constance," Karg-Elert; "Romance sans Paroles," Bonnet; Finale in B flat, Franck.

The February meeting of the Chesapeake chapter was held in the Brown Memorial Church, Monday evening, Feb. 1. The meeting was marked by two features—the maturing of plans for the recital by Alexander McCurdy, Jr., of Philadelphia, and the playing of a short recital by one of the younger members of the chapter, Albert Ruppel. Mr. Ruppel presented a pleasing and interesting program, showing adequate technique and effective interpretation. The program follows: Passacaglia and Fugue, Bach; Pastorale in F major, Roger-Ducasse; "Sportive Fauns," d'Antalffy; "Sur le Noyer," from "Les Heures Bourguignonnes," Jacob; "Thou Art the Rock," Mulet.

DELLA V. WEBER, A. A. G. O., Corresponding Secretary.

#### District of Columbia.

The District of Columbia chapter met March 7 at Epiphany parish-house with the dean, Miss Charlotte Klein, presiding. Those who braved the blizzard were amply repaid in hearing a talk on "The Modern Organ" by Theodore C. Lewis of Lewis & Hitchcock, Inc., organ builders. Vocal selections were given by Mrs. Josephine Blanks, soprano, with Adolph Torovsky as accompanist. Albert Ruppel, honor student at the Peabody Conservatory, Baltimore, played: Pastorale, Roger-Ducasse; "Sportive Fauns," d'Antalffy; Fugue a la Gigue, Bach; Cantilena, McKinley; "Westminster Carillon," Vierne.

EDITH B. ATHEY, Secretary.

Dorsey D. Baird



DORSEY D. BAIRD is giving the people of Hastings, Neb., some excellent musical offerings at the beautiful new St. Mark's Episcopal Pro-cathedral and is making effective use of the three-manual Austin organ installed in the edifice last fall. One of a series of sacred musicales was presented on the afternoon of Feb. 7. Mr. Baird was assisted by Clyde H. Keutzer, baritone, who moved to Hastings last year from Chicago and is a member of the faculty of a local conservatory. The organ selections on this occasion included: Festival Prelude on "Ein' Feste Burg," Faulkes; First Sonata, second movement, Borowski; Andante Cantabile (Fourth Symphony), Widor; Largo from "Xerxes," Handel.

Mr. Baird at the organ is ably supported by Mrs. Baird, who is the director of the choir and who has built up at St. Mark's an effective musical organization. Mrs. Baird is an accomplished singer. On Good Friday the forces under Mrs. Baird joined with another Hastings choir to sing Moore's "The Darkest Hour," the chorus numbering fifty.

The new cathedral was completed in 1929 at a cost of \$150,000. It is of English Gothic style and was designed by Ralph Adams Cram. The stone edifice ranks as one of the most imposing in the West. The new organ has effective diapasons and enough reeds to afford a brilliant ensemble. The acoustics of the church are excellent and materially enhance the tone.

Dorsey D. Baird has divided his activity in the thirty-nine years of his life between music and more prosaic work, and in addition to being organist at the cathedral is official reporter

of the Adams County Court of Nebraska. While a resident of St. Louis for four years following the world's fair, he studied organ under James T. Quarles, and later with Charles A. Cale. On the dissolution of a music house with which both he and his father were connected, plans for making the organ calling were interrupted, and on removal to Nebraska he was able to receive no further training until he entered the state university at Lincoln and studied with J. Frank Frysinger, at the same time serving as organist for two years at the Church of the Holy Trinity (Episcopal). Later he returned to Hastings as organist of the First Presbyterian for two years. Then he was for two years organist of St. Cecilia's Roman Catholic, Hastings. For the last ten years Mrs. Baird as choir director and Mr. Baird as organist have had charge of the music in St. Mark's. They have two daughters, 13 and 11, Laura Catherine and Jane Ann, students of the cello and piano. Mr. Baird worked with Wilbur Chenoweth at Lincoln two summers ago and served as organist at St. George's Episcopal, Kansas City, another summer.

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To the man or woman who is, or wishes to become, organist and choir-master in an Episcopal church the music school of the conference for church work held annually at Wellesley College, Wellesley, Mass., offers a comprehensive and well-balanced program. The ten-day course answers most of the questions which confront musicians undertaking such work. For seventeen years the school has pro-

vided classes in chanting, choral work, etc., and the fact that in 1931 more than fifty church musicians were registered in the school is proof of its success. The conference will open June 27 and continue until July 8, and the total cost is \$40—a registration fee of \$10 and \$30 for living expenses.

The dean of the school is Frederick Johnson, F. A. G. O., whose work as organist and choirmaster at the Church of the Advent, Boston, is well known and who is also head of the music department of Bradford Academy. Associated with Mr. Johnson on this year's faculty are the Rev. Winifred Douglas, Mus. D., Professor Hugh L. Smith and Miss Marjorie Martin. Mr. Smith is professor in the school of music at Yale University, and he will take up in his course at Wellesley the development of music in the early church. Miss Martin is a graduate of the National Accredited Leaders' Association of the Episcopal Church, and an instructor in the Columbia University extension courses. She will outline the history of the Prayer-Book and show how a knowledge of the background of this historic book will assist in building programs. Mr. Johnson himself will lecture this season on "Available Music for the Christian Year." He will outline programs of preludes and postludes, anthems and motets for every day of the church year. Canon Douglas will again handle the subject of the chant, in which he is acknowledged to be a master.

A conference chorus is organized each year under the leadership of Mr. Johnson. The direct purpose of this is to prepare for the service of choral evensong given at the close of the conference. Organ recitals by members of the school and visiting organists are another feature.

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**Liturgical Music  
Is Heard in Seattle;  
Recitals of Month**

By JOHN MCDONALD LYON

Seattle, Wash., March 16.—Laetare Sunday, March 6, was the occasion for two notable programs of liturgical music in Seattle. At vespers in St. James' Cathedral the cathedral choir of men, under the direction of Dr. F. S. Palmer, gave a program of choral music, augmented by several numbers by a men's choral ensemble from the University of Washington. The Gregorian Quartet of St. Clement's Church presented a program of Gregorian and medieval music at the 9 o'clock mass, under the direction of John McDonald Lyon.

Harold Heeremans, associate in music at the University of Washington and organist and choirmaster of the University Temple, was presented in a Bach recital March 14, the recital being played in cooperation with the department of music appreciation. The program was made up of preludes and fugues, trio-sonatas and chorale preludes.

Mr. Heeremans will play the following program on March 31: Allegro (Symphony 1), Maquaire; "Legende," Vierne; Chorale Prelude, "O Man, Be-moan Thy Fearful Sin," Bach; Chorale Prelude, "O World, I e'en Must Leave Thee," Brahms; Toccata and Fugue in D minor, Bach; Solemn Prelude, Barnes; Chorale in B minor, Franck; "Sortie," Repartz.

The West Seattle Christian Church and the College of Puget Sound, Tacoma, have installed small Estey organs. The Christian Church organ was dedicated by Harry Reed of KJR March 6.

In a Bach recital in conjunction with mission services at St. Clement's Church, John McDonald Lyon played the following numbers: Prelude and Fugue ("St. Ann") in E minor; Prelude in C major; Chorale Preludes, "Christ lag in Todes Banden," "O Lamm Gottes unschuldig," "Da Jesus an dem Kreuze stund." Following the service a postludal recital consisting of works by Mr. Lyon was played as follows: "Phaleme"; Prelude (transcription from Grieg); "Carillon."

Mr. Lyon will play the following recital at St. Clement's March 20: "Prelude auf Salve Regina," Bonnet; "Verstohlen geht der Mond auf" (Sonata, Op. 1), Brahms-Lyon; "Earl of Salisbury" (Pavane from "Parthenia"), Byrd-Farnam; Presto (Concerto 1), Bach; Prelude in G major, Bach; "Carillon," DeLamarer; Adagio and Toccata (Symphony 5), Widor; "Lamento," Vierne; "Nef," Mulet; "Carillon-Sortie" in D major, Mulet.

The Western Washington chapter of the A. G. O. held its monthly meeting March 3 at the Women's University Club. Members present heard a highly interesting talk by Professor Conway of the University of Washington on the subject "Drama in Music and Music in Drama."

The Western Washington chapter of the Guild held its monthly meeting Feb. 4 at the Women's University Club. Dean Heeremans presided. The high light of the meeting was an address by Dr. Osborne of the University of Washington on the subject of acoustics.

The Midland College A Cappella Choir of Fremont, Neb., gave a concert at Meany Hall March 11 under the direction of Professor Oscar Lyders.

On Feb. 28 the Temple Chorus of the First Methodist Church presented Handel's "Samson" under the direction of Graham Morgan. Walter G. Reynolds was at the organ.

A special Lenten program of Gregorian music was presented by the Gregorian Choir of Men of St. Clement's Church, under the direction of John

T. Tertius Noble at Organ in St. Thomas', New York



McDonald Lyon, Feb. 14. Mr. Lyon completed his series of recitals on the four-manual organ of the church Jan. 31. His program was as follows: Toccata, Muffat; Sixth Sonata, Mendelssohn; "Song without Words," Candyln; Pastorale, de Mauleingreau; "Idylle," Quae; Berceuse and Finale, Stravinsky; Fantasia on "Kol Nidrei," Lemare; "Flight of the Bumble-bee," Korsakoff-Nevin; "The Rosary," Nevin; "Ride of the Valkyries," Wagner-Lemare.

"Tu es Petra," Mulet (Ira Shirk). Through the school year public recitals are given in Kilbourn Hall three or more times a week, in which the teachers present their advanced pupils. These recitals are open to the public as well as to students, and only students of special capacity appear in them.

Frederick C. Ferlinger, organist and choirmaster of the First Presbyterian Church, was heard in recital on the four-manual organ of the church Jan. 31. His program was as follows: Toccata, Muffat; Sixth Sonata, Mendelssohn; "Song without Words," Candyln; Pastorale, de Mauleingreau; "Idylle," Quae; Berceuse and Finale, Stravinsky; Fantasia on "Kol Nidrei," Lemare; "Flight of the Bumble-bee," Korsakoff-Nevin; "The Rosary," Nevin; "Ride of the Valkyries," Wagner-Lemare.

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**Evening of Music at Harrisonburg.**

The following program was given at the Methodist Church of Harrisonburg, Va., in an "evening of music" by the senior, intermediate and junior choirs, numbering fifty voices: "Build Thee More Stately Mansions," Mark Andrews; "The Radian Morn Hath Passed Away" (junior choir), Woodward; Austrian Folksong, arranged by Dickinson; "Sleepers Awake," Bach; "Praise Ye," Franck; "Jesu, Priceless Treasure," Roberts (senior, intermediate and junior choirs); "Ave Maris Stella of Nova Scotia Fishing Fleet" (organ), Harvey Gaul; "Gallia," Gounod, Miss Louise Hosmer, Mrs. B., is choir director, and Miss Eunice Kettering, F. A. G. O., organist. Both are members of the music faculty of the State Teachers' College of Harrisonburg.

**Recital at Eastman School.**

The following program was presented by students of Harold Gleason in Kilbourn Hall at the Eastman School of Music, University of Rochester, March 23: Four Chorale Preludes, Bach (Edith Palmer); Chorale and Variations, "Everyman," Edward Royce (Charles Nicholls); Scherzo, Second Symphony, Vierne; Toccata,

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## Pittsburgh Enjoys Veritable Festival of Organ Recitals

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., March 21.—Pittsburgh is enjoying a veritable jubilee year in organ playing. Since Dr. Charles Heinroth left Pittsburgh, the board of directors of Carnegie Institute has invited some of the most noted recitalists in the land to come here and play two recitals each, to fill out this year's series. So far the following have come, opened their bag of tricks and put their best foot forward: Irvin J. Morgan, Philadelphia; Edwin Arthur Kraft, Cleveland; Henry F. Seibert, New York; Ernest White, Philadelphia; Dr. Caspar P. Koch (our own city organist, who presides at the North Side Carnegie Hall); Marshall Bidwell, Cedar Rapids; Walter Wild of New York and Rollo Maitland, Philadelphia. William E. Zeuch of Boston and Daniel R. Philippi of St. Louis have also accepted the invitation to play a pair of these recitals and several other of our local Pittsburgh organists will be called upon to play.

To avoid any misunderstanding it might be well to say that all these organists are not to be regarded as candidates for the position as organist and director of music at Carnegie Institute. Dr. Heinroth's successor probably will not be chosen for some time as the position will not be an easy one to fill.

Charles A. H. Pearson played the regular Sunday recitals at North Side Carnegie Hall March 6 and 13, substituting for Dr. Caspar P. Koch.

On March 9 the H. J. Heinz Company inaugurated a series of organ recitals daily from 12:30 to 1 noon, except Sundays. These recitals are played on the large Skinner organ in the employees' auditorium, and are broadcast over station WCAE. They are mainly for the benefit of employees, as the programs are reproduced in the several large dining-rooms at the plant. Edwin Arthur Kraft of Cleveland played the first four recitals, offering high-grade programs, but nothing of a very heavy nature. During the week of March 14 Clark Fires of Chicago was the player, the programs consisting mainly of jazz and popular tunes. The organists for subsequent recitals have not been announced although it is known that Rollo Maitland and William E. Zeuch will play one recital each, the dates coinciding with their appearances at Carnegie Hall. The general public is also given the benefit of these recitals, since they are broadcast.

Mme. Renee Nizan of Paris, a young pupil of Vierne, gave a recital at the Church of the Ascension March 10 to which the Western Pennsylvania chapter of the Guild was invited, and which was enjoyed to the utmost by the audience. The following difficult program was played in a dashing and capable manner: Allegro from Sixth Symphony, Widor; "Sœur Monique," Couperin; "Noël," d'Aquin; "Carillon de Westminster," Vierne; "Flight of the Bumble-bee," Rimsky-Korsakoff; Finale from Sixth Symphony, Vierne; Fugue in D, Pach; "Stella Matutina," Dallier; Chorale Prelude, "The Hour Is Come," Bach; Finale in B flat, Franck. A social hour and tea followed in the parish-house. On the afternoon of the same day Mme. Nizan gave a radio recital over station WWSW from the organ of the First Baptist Church.

Two well-known Pittsburgh organists, Florence H. Kinley and William H. Oetting, gave a two-piano recital at the P. M. I. the program including the Rheinberger version of the Bach "Goldberg Variations," revised by Max Reger, and the Schumann Concerto in A minor, Mrs. Kinley playing the solo part. Unfortunately the date conflicted with the Nizan recital March 10.

At Trinity Cathedral Dvorak's "Stabat Mater" was given Palm Sunday evening, accompanied by orchestra and organ, under the direction of Alfred

Harry R. Casselberry



## Washington Hears New Skinner Organ Played by McCurdy

By MABEL R. FROST

Washington, D. C., March 19.—Organ recitals and Lenten music are holding the spotlight this month. Notable among the recitals were the opening one on the new Skinner organ in the Metropolitan Memorial M. E. Church, played by Alexander McCurdy March 3; the fourth Guild recital, played by Adolf C. Torovsky, A. A. G. O., at the National City Christian Church March 16; T. Guy Lucas' recital at St. John's Episcopal Church, Feb. 29; the recital played for the Guild by 17-year-old Albert J. Ruppel, Jr., at Epiphany Episcopal Church March 6; the Sunday afternoon recitals at All Souls' Unitarian Church by Lewis Atwater, and Gene Stewart's sixth monthly recital at Waugh M. E. Church March 15.

In a program clearly planned to please all types of hearers, Mr. McCurdy succeeded in doing just that in a most delightful and satisfying rendition, at the same time doing justice to the possibilities of the instrument in a conscientious and technically fine performance—and from memory, as usual. The program opened with the Toccata, "O Filii et Filiae," Farnam. This was followed by "In Summer," Stebbins; Gavotte in A, Elgar; Prelude and Fugue in E minor (the Cathedral), Bach; Berceuse, Delbrück; Scherzo from Second Symphony, Vierne; "The Angelus," Massenet; "The Legend of the Mountain," Karg-Elert; Largo, Handel, and Toccata from Fifth Symphony, Widor.

The Metropolitan Church building is a beautiful example of French Gothic architecture, the interior possessing several unusual features, such as the seldom seen green and red color scheme harmoniously carried out also in the tinting in the ceiling, and which must be seen to be appreciated. Another feature is that although it is a Methodist Episcopal church, the interior architectural accent is on the Episcopal side, noted particularly in the chancel and choir arrangement.

Mr. Torovsky's recital featured American composers—a timely thought in this bicentennial year—in the following program: Prelude and Fugue in C minor, Goeletzner; First Suite, Borowsky; Capriccio ("Thistledown"), Loud; Nocturne (MS), Stewart; "Etude de Concert," Shelley. Mr. Torovsky is a brilliant performer and seems to infuse some of his own cheerfulness into his recital. Perhaps the most effective numbers were the Toccata, Elegie (sympathetically and charmingly interpreted), "Thistledown," indeed (delicate and as light as air), and the "Etude de Concert" (short and stimulating), and all done with that sureness of technique for which this recitalist is known. Mr. Torovsky was assisted by Luis Guzman, flutist, in a scholarly reading of the Flute Concerto No. 2, in D major, of Mozart.

Mr. Lucas' recital included three Bach Preludes and the Fugue on the Chorale "Wir Glauben Alle," the Mendelssohn Sonata No. 4, Gaul's "Little Bells of Our Lady of Lourdes," and the Zelenka-Lerando "Esquisse," written for and dedicated to the organist. Mr. Lucas was assisted by Mary Owen.

Young Mr. Ruppel is a scholarship student at Peabody Conservatory. He quite surprised his audience by his youth. They heard him play an exacting program with an artistry that would have done honor to a much more mature organist. His program included: Pastore, Roger-Ducasse; Fugue a la Gigue, Bach; Second Chorale, Andriessen; Cantilena, McKinley, and "Carillon," Vierne.

The season of Sunday afternoon recitals by Lewis Corning Atwater at All Souls' Church closed with the request program on March 20, in which he was assisted by Charles Trowbridge Tittmann, bass.

Gene Stewart has been at it again—transcribing orchestral works for the organ—for his sixth recital, this time using Franck's Symphony in D minor, all three movements, and achieving a

very good effect. Other numbers played were the Allegro Appassionato from Guilmant's Fifth Sonata; Kinder's Caprice; works of two Washingtonians—"Elegie," one of Mr. Stewart's own, and "Evening Song" (MS), by Robert W. Siechrest, a melodious and pleasing number. The "featured old favorite" was Kreisler's "The Old Refrain." Assisting Mr. Stewart was Leon Saylor, cellist of the National Symphony Orchestra.

Two unusually fine programs of Lenten music have been presented by the National Capital Choir under the able direction of Dr. Albert W. Harned at the Universalist National Memorial Church on Wednesday evenings, March 9 and 16. In choral numbers and solos, with and without organ accompaniment, and with offertory organ solos, ambitious programs were given convincing renditions. Dr. Harned long ago proved his gift in handling choral groups and in getting results. "Surely He Hath Borne Our Grief," from "The Messiah"; "Jesu, Friend of Sinners," Grieg; "A Song of Penitence," Beethoven; "O Praise Ye God," Tschaikowsky; "All Thy Works Praise Thee," Ancient Hebrew Melody; "Blind and Alone in the Darkness" from Matthew's "The Conversion of St. Paul"—these are a few of the selections given.

The annual Lenten concert of the A Cappella Choir of Washington was given March 11 at the Willard Hotel with great success. Ruby Smith Stahl is organizer and conductor and soprano soloist of the choir. She was assisted by the other members of the quartet of the First Congregational Church, where this choir sings.

The choir of St. Andrew's Episcopal Church presented a Lenten musical service on March 13, singing, among other things, Mendelssohn's "Hear My Prayer." Marguerite Allen Ross is organist and director.

Dubois' "Seven Last Words" will be sung by the choir and quartet of the National City Christian Church on Good Friday, Robert Ruckman being organist and choir director.

We record with sorrow the death of Jerome Williams, prominent local composer and pianist, and a member of the Washington Composers' Club; the Orpheus and the Friends of Music in the Library of Congress. Mr. Williams died Feb. 20 at Saranac Lake.

On March 6 the Washington Choral Festival Association sang "Jesu, Joy of Man's Desiring," from "Herz und Mund," by Bach, and the "150th Psalm" of Franck with the National Symphony Orchestra. Louis Potter, F. A. G. O., is conductor of the choral association.

Edith B. Athey has been re-elected president of the Washington alumnae club of Mu Phi Epsilon national honorary sorority. She was also chosen delegate to the national convention at Kansas City in June.

On April 1 Charlotte Klein, F. A. G. O., will play a recital at the new Metropolitan Memorial M. E. Church for the Friday Morning Musical Club.

The fifth and last of the organ recitals given under the sponsorship of the District of Columbia chapter, American Guild of Organists, will be played by Mrs. Frank Akers Frost April 20 at the National City Christian Church. Mrs. Frost is the only woman recitalist being presented by the Guild this season. She will be assisted by Sylvia Meyer, concert harpist of Washington, also associated with the Baltimore Symphony Orchestra.

### Norden's Choruses Sing Together.

Two of Pennsylvania's ablest choral organizations joined forces March 17 in an excellent performance of Bach's "Passion According to St. Matthew" at the Baptist Temple, Philadelphia. These were the Brahma Chorus of Philadelphia and the Choral Society of Reading, under the direction of N. Lindsay Norden, conductor of both organizations.

Joseph W. Clokey's "Symphonic Piece" for organ and piano was played in a joint recital by John Austin Holland, pianist, and William H. Oetting, organist, at the Pittsburgh Musical Institute Jan. 26.

Miss Anna Carbone



MISS ANNA CARBONE, who has well established herself as a recital organist in New York, gave a program at the Wanamaker Auditorium in that city on the afternoon of March 3. Her offerings, largely of compositions by Italians, included these works: *Presto*, from Second Sonata, Scarlatti; *Fantasia, Fontana*; "Angelus," Squeo; *Toccata* from Fifth Symphony, Widor; "Marche Champetre," Boex; "Variations de Concert," Bonnet. Miss Carbone was assisted by Alfred Squeo, violinist; Emilie Haberland, soprano, and Imperio Ferrari, bass.

**Many Hear Organ at Alexandria, Va.**  
An organ which stands in a historic spot and which this year is heard by more people than perhaps ever before is the three-manual built by Hillgreen, Lane & Co. of Alliance, Ohio, for Old Christ Church at Alexandria, Va., of which George Washington was a vestryman. The Washington bicentennial celebration is drawing many people to Washington and Mount Vernon and virtually all the visitors stop on their way from the capital to Washington's home and tomb to inspect Christ Church. This organ, installed a few years ago, is about the only modern feature of the historic church.

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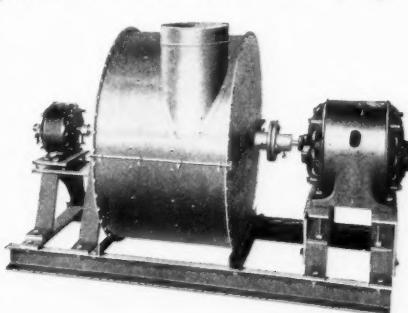
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A. Leslie Jacobs



AN ENSEMBLE OF MORE THAN EIGHTY SINGERS comprising the choirs of Central Congregational and Wesley Methodist Episcopal Churches, Worcester, Mass., presented a concert of sacred *a cappella* music that drew an audience of more than a thousand eager and attentive listeners, and proved an offering scarcely to be expected from less than a professional organization, Feb. 29 at the North High School auditorium. The combined choirs were under the dual direction of Ruth Krehbiel Jacobs and Arthur Leslie Jacobs, who presented their singers in a program of sacred music that was both varied and interesting.

An extended review of the program by William Place, Jr., critic of *The Worcester Daily Telegram*, contains the following paragraphs:

"From the matter of stage assemblage to the closing of a phrase at pianissimo, every detail of the work was tinged with that of the music master, nor is it overstepping the bounds to assert that there were bits of phrasing which compared favorably with the interpretation of choirs of international repute. As an indication of the sincerity of the work of these singers it may be said that ten of the numbers were sung from memory, and in those selections the directors obtained a musical flexibility that comes only as a result of genuine understanding."

"Of the numbers the ever beautiful 'O Bone Jesu' by Palestrina was a gem. 'Christmas Bells,' by Matthews, in its abrupt change of mode pleased the audience immensely. But, musically considered, 'The Sleep of the Child Jesus,' by Gevaert, sung under the direction of Ruth Krehbiel Jacobs, in which she called from her singers such phrasing as one associates only with the near great in music and a sostenuto quality of exceeding purity, rewarded the director with a storm of applause."

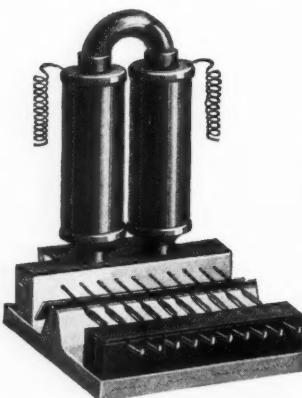
#### MUSIC WEEK TO BE IN MAY

Plans for Observance This Year Such as to Meet Needs of Time.

Music is to keep step with the march of the times in the plans for the ninth national music week, May 1 to 7.

"Music week is expected to render more service to music this year than ever before in the eight years of its history," says C. M. Tremaine, secretary of the National Music Week Committee. "Music is never a more vital force in human life than it is in a time

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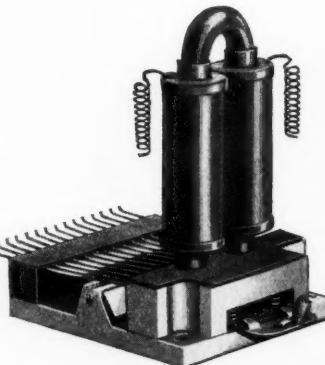


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**"Too Many Couplers,"  
Says Organ Builder  
in Discussing Topic**

Ernest L. Mehaffey

Cleveland, Ohio, March 7.—Editor of The Diapason: Permit me to express a few ideas in reference to the communication on coupler placement in the March issue of The Diapason by William Wallace Kimball.

I must agree with Mr. Kimball that it would be a fine thing if organists could go from one organ to another and find the same arrangement of couplers. Mr. Kimball's plea for uniformity comes at this ideal time, when we are all settling down to serious effort after our long debauch of sensational console gadgets as well as queer organ tone. There now seems to be a genuine desire on the part of serious musicians to reduce the number of console appliances and spend this money on the inside of the organ. This matter of simplifying console equipment directly concerns the couplers. *We have far too many couplers.* If fewer couplers were used the present confusion in coupler arrangements would never have arisen.

Of course, there is a great temptation to include all possible couplers in an organ specification. One by one they do not cost much and the organ builder is usually glad to include a few extra couplers "in case you may need them, or for special effects." They do not cost much and you may as well have them." This generous spirit, however, defeats the very purpose for which it was intended, because it makes the playing of that particular organ more difficult, rather than easier.

On a stopknob console the most convenient place for the couplers seems to be above the top manual and as close down to this manual as possible consistent with ease of upper manual playing. Tilting tablets interfere less than any other form of control, and hence are preferable.

Sub, unison cancel and super affecting the same manual may be placed with the knobs of that manual and the lowest in the tier. Pedal to pedal supers and pedal divides also should be placed with stops. Strictly speaking, these are really not couplers at all, and to eliminate nine, twelve or sixteen tablets from the coupler board seems desirable. There are certain advantages in piston control also with this placement. The unison cancels may be placed in the key frames, but there again they confuse the issue, and since they are so seldom used, this key frame position may better be used for other purposes. Then, too, if placed in the key frames they may accidentally be pushed without notice, whereas knob positions are always evident.

Pedal couplers seem to have found their natural position to the left of the coupler board and convenient to the left hand. They may be placed either alternately, eight and four, or in two groups of eight and four. Following the pedal couplers and reading from left to right in the order of their importance should be placed the various inter-manual couplers, grouped according to the manuals they affect. Placing the great as of first importance, the reading would be swell to great, 16, 8 and 4-ft., choir to great, 16, 8 and 4-ft., etc. Next come the couplers affecting swell, choir and solo. A division strip or space should be placed between the various groups.

Finding a coupler to put it on is one thing, but keeping track of what is on is even more important. The necessity of bringing on a coupler suggests movement or action on the part of the player, and his mind is on that necessary movement. To forget which couplers are on may often be more disastrous than failing to bring the proper coupler on at the proper time. Since coupler tablets are indicators as well as controls, the reading of the console is much easier if the couplers are placed according to manual rather than pitch.

The practice of placing unison couplers in a group by themselves and octaves in another group seems to me to be bad. It is very confusing and to pick out the desired coupler hurriedly is next to impossible. This practice is particularly bad when manuals to pedal



ERNEST L. MEHAFFEY, whose work in connection with the Estey Organ Company at its headquarters in Brattleboro, Vt., is sufficient to make him a busy man, still finds time for his church work and to give recitals. He has played not only at Brattleboro, but in Keene, N. H., and at the Mount Hermon School in the last two months and gave a recital at Northfield Seminary March 13. In addition to his work at the First Baptist Church, he had charge of the musical service which was conducted Easter Sunday night under the auspices of the community choirs, in which all of the Protestant churches in the town united. A choral society, under the name of the Brattleboro Choral Society, has been organized, of which Mr. Mehaffey is conductor. He devotes one hour a week to conducting the choir in the Episcopal church also.

are also placed with inter-manual unisons. I fail to see any more reason for grouping couplers according to pitch than for grouping stops according to pitch rather than manuals. We think in terms of manuals, our stops are grouped according to manuals; then why not be logical and group couplers according to manuals?

Couplers should be divided into the two general classes of essential couplers and special couplers. The essential couplers are those necessary to the tonal structure, but in no way interfering with or upsetting the tonal balance. Reference is chiefly made to inter-manual unisons. The foregoing presumes, of course, that each manual has its own complete structure, and any self-respecting three or four-manual of today has such a balanced tonal structure. Essential couplers, because they are the most used, should be the most accessible. In order to make the essential couplers accessible, they should be duplicated by reversible pistons placed under the manuals affected. Manual to pedals at 8-ft. may be duplicated by both thumb and foot reversible pistons. With this dual control the coupler tablet becomes more of an indicator than a control, as it is usually more practical to push a piston than to reach up to the coupler board.

Simplification should be the watchword. Reduce the number of moving mechanisms in the line of vision of the player to bare essentials. Make essentials very accessible. Place all possible special controls off to the sides, where they will not confuse the gauging of the controls. Players are very conscious of knob positions and therefore throw more responsibility on knob controls. Do not confuse the mind of the player by intruding nonessentials into his line of vision.

WALTER HOLTKAMP.

**Death of Louis Van Dinter.**

Louis Van Dinter, 81 years old, a veteran organ builder, died March 9 at Mishawaka, Ind. He was born in Weert, Holland, and came to the United States sixty-two years ago, and built organs until his death. Surviving are his widow, three sons and three daughters.

**Presbyterian Leader  
Lays Stress on Value  
of the Church's Music**

A modern renaissance of musical appreciation in which the public schools are the nation's musical nursery and the church's pews and choir lofts its musical graduation was hailed by Dr. William Chalmers Covert of Philadelphia, general secretary of the Presbyterian Board of Christian Education, who addressed students at the Presbyterian Theological Seminary in Chicago March 19.

"The development in the musical life of our day means that a richer and more wisely controlled emotional life awaits treatment and direction in the interest of vital religion," said Dr. Covert. "We must strike a new balance between intellectuality and emotionality or the propagation of the Christian message in sophisticated America will be impossible. Unfortunately our emotional life is being ravished at its lower levels by the synchronization of jazz and the eroticism of plays and novels of our alleged emancipated school of writers."

Dr. Covert emphasized the importance of broad musical education for leaders in the religious world. He deplored the fact that other professional studies had completely obscured musical education in his own seminary days.

"I understand neither the terms nor the grammar of music; yet there is no form of utterance which has a similar effect on me," he continued. "I listen to it always when I can. I follow it about. I belong to the majority of those who have a heart for music and receive imperative and clear impressions from it without being in any sense musicians."

The Presbyterian educator traced the long story of musical and liturgical aids to worship and devotion, saying that the church music of today has been bought with a great price. Were

it not for the triumphant faith it was written to celebrate, church music would be in the saddest of all minor keys, according to Dr. Covert, for otherwise it could never have survived the hostile attitudes of good men whose fanatical attacks banned it from the Christian church from time to time.

Dr. Covert discussed the history of church music in the United States from the Puritan day, when the organ was anathema, women singers were banned and part singing was forbidden, lest human vanity and secularism preempt the mind. He credited Boston with being the seat of the musical revival.

"Today," he said, "our country is entering upon an era of genuine musical interest that is offering us as a people the rarest sources of materials of abiding joy and culture and is offering us as Christians influences and accessories of worship and devotion the richness and power of which we have not begun to realize or use."

**Vicksburg, Miss., Buys a Kilgen.**

George Kilgen & Son, Inc., have received a contract from Monsignor J. M. Prendergast to build a three-manual organ for St. Paul's Roman Catholic Church at Vicksburg, Miss. The church authorities will build two organ chambers to house the organ. Preparations have been made for placing a two-manual console in the sanctuary. The organ is a donation to the church by one of its parishioners, and the specification has been approved by a conferee of the pastor who is a graduate musician of a European university.

**Wilcox Gives Cantatas at Hanover, Pa.**

Under the direction of Thornton L. Wilcox, organist and choirmaster, Mendelsohn's "Hear My Prayer" and Gounod's "Gallia" were sung in Emmanuel Reformed Church at Hanover, Pa., at the evening service March 6. Preceding the service Mr. Wilcox played a short recital, making use of the following: Andante Cantabile in B flat major, from String Quartet, Tchaikovsky; Caprice, Sturges; "The Rhapsody," Nevin; Serenade, Schubert; Chorale Prelude, "Wachet auf," Bach.

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## San Francisco Hears Karg-Elert; Purvis Plays in Sacramento

By WILLIAM W. CARRUTH, F. A. G. O.

San Francisco, Cal., March 17.—The selection of St. Dominic's Catholic Church for the Karg-Elert recital was a happy one in more than one way. It is inspiring and restful just to sit in this beautiful Gothic edifice—one of the latest additions to San Francisco churches. While there may be finer organs around the bay, St. Dominic's is a well-voiced and sonorous instrument, especially suited for the demands of the church. Although it possesses an Estey console and a few sets of Estey pipes, the organ was designed by Dr. H. J. Stewart and built by Jesse Woodberry. The recital was the special feature of a Lenten service, so the church was well filled with worshippers, not counting the faithful devotees of organ music. The organ and choir stalls are in the chancel and the white-robed choir of men and boys singing the procession made an impressive picture. At the close of the recital the choir sang several selections under the capable direction of the organist, Miss Frances Murphy.

Dr. Karg-Elert opened his program with his own opus 142, inscribed "in memoriam to my dear friend, Lynnwood Farnam," played with deep feeling and effective registration. Aside from a Sonata in C minor by Christian Bach and a "Benediction" by Liszt, the rest of the program was devoted to the visiting artist's own compositions. It was a privilege to hear these numbers with the composer at the console and it made us wish we could hear him in Germany, seated at his favorite console.

After the service a buffet supper was given by the Guild in Dr. Karg-Elert's honor at the Cliff Hotel, where everyone had an opportunity of meeting the distinguished guest and his daughter.

A new member of the artist colony of San Francisco is Walter Mueller, a young pianist and organist who comes with words of highest praise from leading musicians of Germany. After being graduated from Whitman College, Walla Walla, Wash., in 1923, Mr. Mueller spent four years in study at the Leipzig Conservatory. He was heard recently in a very interesting piano recital at Sorosis Hall, at which Dr. Karg-Elert, with whom Mueller studied while abroad, was present.

Richard Purvis, the brilliant young organist of the First Baptist Church of Oakland, was guest organist of the Sacramento branch of the Central Calif-

ifornia chapter of the Guild Sunday afternoon, March 13. He played the following program on the four-manual Reuter at the Westminster Presbyterian Church; Concert Overture, Rogers; "The Cuckoo," d'Aquin-Purvis; "Legend of the Mountain," Karg-Elert; Chorale Prelude, "Rejoice, Ye Christians" and Fantasie and Fugue in G minor, Bach; "Variations de Concert," Bonnet; "Dripping Spring," Clokey; Allegretto, Wolstenholme; Finale in B flat, Cesar Franck.

On Friday evening, March 18, the first performance in Berkeley of Goldsworthy's new oratorio, "The Vision in the Wilderness," for reader, soloists and chorus, will be given under the direction of Miss Claire McClure, organist of the church. The text will be read by the Rev. Norman Guthrie, rector of the church.

The First Congregational Church of Oakland has long been celebrated for its well-prepared musical services. On Palm Sunday evening the choir is presenting Dvorak's "Stabat Mater," under the direction of Ruth Waterman Anderson, contralto, with Ethel Whytal Miller at the organ.

### Swift Composition Prize Offered.

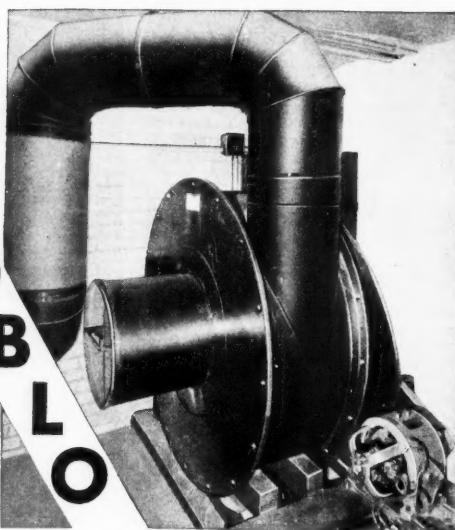
Announcement has been made by the Swift & Company Male Chorus of its twelfth annual competition in composition. The prize of \$100 is offered this year for the best musical setting to Michael O'Connor's "Reveille." These competitions of the chorus have attracted nation-wide interest among composers, and each year sees an increasing number of entries. The winner of the 1931 competition was Adriana Vanderbilt, a New York organist, the composition being his first published work. The composer must be a resident of the United States and the setting must be made for a chorus of men's voices with piano accompaniment. Details may be obtained from D. A. Clippinger, conductor of the chorus, 617 Kimball building, Chicago.

### Faassen Opens Wangerin Organ.

Fred Faassen, organist at Shiloh Tabernacle, Zion, Ill., gave the opening recital on a two-manual organ built by the Wangerin Organ Company of Milwaukee for Wesley Methodist Church at Ottumwa, Iowa, on March 6. The instrument is one of ten sets of pipes. Mr. Faassen's program included these numbers: Sketch in C, Schumann; Concert Prelude in D minor, Kramer; "Romance sans Paroles," Bonnet; Fugue in E flat, Bach; Aria in G, Bach; Gavotte, Martini; Largo from "Xerxes," Handel; "L'Organo Primitivo," Yon; "Finlandia," Sibelius; Londonderry Air, transcribed by Kreisler; Overture to "Lohengrin," Wagner; Toccata from Fifth Symphony, Widor.



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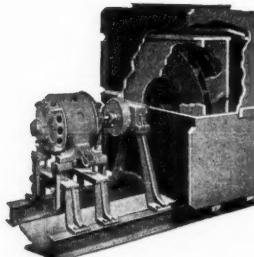
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**Choral Program for Chicago Fair.** Plans for the choral program of Chicago's 1933 world's fair are being developed by the committee on music, of which Herbert Witherspoon is chairman and Dr. Frederick Stock is general musical director. Leading choral directors of Chicago have been asked to organize a sub-committee which will be responsible for organizing the choruses needed to carry through the program. The general plan of the music committee calls for at least one important choral concert in each of the sixteen weeks of the concert season, and in some weeks there will be two. For the performance of works of large dimensions the size of the chorus will run from 600 to 800. Other works will call for choruses ranging from 200 to 250 and certain short works will call for a highly trained choir of sixty or seventy.


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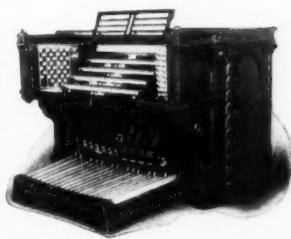
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Every month this paper informs you briefly and accurately as to the latest organs, the latest organ compositions, all the developments in your profession in the United States and abroad. It offers you a department containing the programs played in recitals by prominent organists of every school and taste in every part of the country. Think of the labor and expense incurred to give you this! Think of the value of having two or three-score programs of recitals laid on your desk on the first of every month!

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Besides the foregoing we have the interesting comments of Dr. Hamilton C. Macdougall and of Edwin H. Lemare, the fine music reviews of William Lester, the comprehensive news pages, etc., etc.

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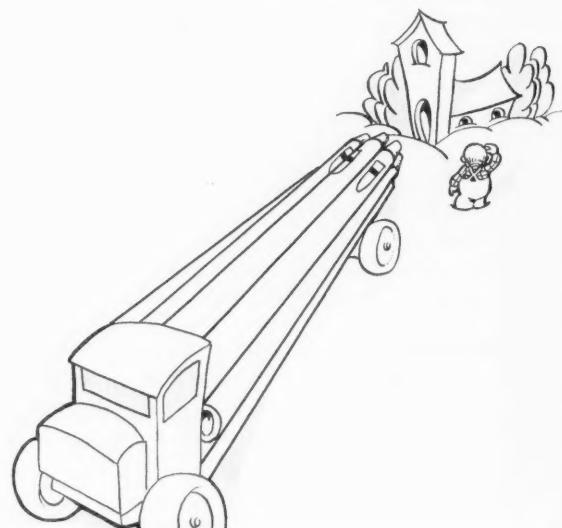
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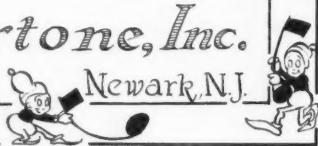
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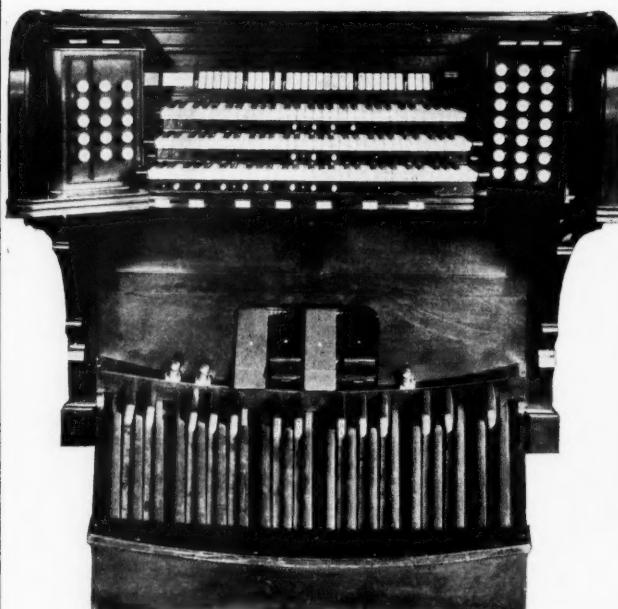
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## Console of the Hillgreen-Lane Organ

in Christ Church, Alexandria, Va.



George Washington was a vestryman of this church, and doubtless many thousands of tourists will visit the historic old structure during the current year when the Bi-Centennial of Washington is being celebrated.

The organ was donated to the church by the Carnegie Foundation, and the Hillgreen-Lane Company was commissioned to build the instrument.

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